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LIBRARY CURRICULUM STUDIES

Prepared under the direction of
W. W. CHARTERS

Library Curriculum Studies

THESE seven texts were prepared under the auspices of the A.L.A. Curriculum Study at the University of Chicago and of the Editorial Committee of the A.L.A., to meet the needs of library schools for basic books on the principal subjects of instruction. The Curriculum Study plan was inaugurated by the Board of Education for Librarianship of the A.L.A., and was made possible by grants from the Carnegie Corporation of New York. The books represent efforts to contribute to education for librarianship and to stimulate other studies of similar character.

CIRCULATION WORK IN PUBLIC LIBRARIES. *By Jennie M. Flexner.*

REFERENCE WORK. *By James I. Wyer.*

INTRODUCTION TO CATALOGING AND THE CLASSIFICATION OF BOOKS. *By Margaret Mann.*

THE LIBRARY IN THE SCHOOL. *By Lucile F. Fargo.*

BOOK SELECTION. *By Francis K. W. Drury.*

ORDER WORK FOR LIBRARIES. *By Francis K. W. Drury.*

LIBRARY SERVICE FOR CHILDREN. *By Effie L. Power.* (In progress.)

American Library Association

BOOK SELECTION

BY

FRANCIS K. W. DRURY

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AMERICAN LIBRARY ASSOCIATION
1930

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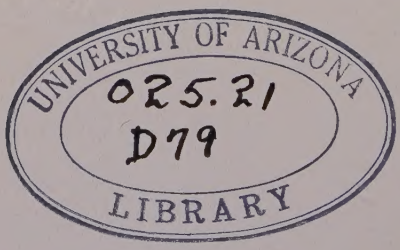

PRINTED IN U. S. A.

To the memory of my father
John Benjamin Drury, D.D.
minister, editor, and reviewer
who inspired many with a love of books

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Director's Introduction

In preparing textbooks for this series the following methods are utilized:

The Advisory Committee of the Curriculum Study, selected by the Board of Education for Librarianship of the American Library Association to represent all the types of institutions concerned with the preparation of the textbooks, determines matters of policy.

The Editorial Committee of the American Library Association, with the advice of the Advisory Committee, selects a small group of outstanding persons in the field to be treated by the textbook, from which group the author is selected by the Director of the Curriculum Study.

A subcommittee of advisers composed of experts in the field gives advice and assistance to the author.

The author and the staff make a detailed analysis of the duties and traits of workers in this field in order that a clear picture may be had of the problems and activities that are to be discussed in the text.

All the literature bearing upon the methods of performance of duties, principles underlying the methods, points of view, and objectives of the field is canvassed.

Visits are made to at least fifty libraries having a substantial reputation in the field in order to secure best methods which have not been recorded in print.

The author comes to the Study headquarters in Chicago and devotes an uninterrupted period of several months to preparing the first draft of the textbook with the assistance of the staff.

The textbook as prepared in tentative form is mimeographed and used in library school classes for the purpose

of receiving criticisms and suggestions which will be of use in the later revision of the text.

It is also submitted to twenty-five or more persons who qualify as experts in the field and are not connected with library schools.

The author in the light of these criticisms and suggestions revises the text for final publication. The text is then printed for general distribution by the American Library Association.

At least two hundred people engaged in library work contribute to the preparation of each text. Thus the series is to a quite unusual degree a cooperative enterprise of the library profession.

W. W. C.

April, 1928

Preface

Book selection within the scope of this textbook means choosing books *for* a library. Another meaning, that of choosing books *from* a library in serving readers, is treated in other textbooks in this series, especially in *Circulation work in public libraries* by Miss Flexner, chapter eight, and in *Reference work* by Mr. Wyer. Services to children in the libraries and in the schools are treated by both Miss Power and Miss Fargo in their textbooks.

After selection has been made, the book must be acquired for the library according to the processes presented in the companion volume in this series, *Order work for libraries.*

The factors of selection and their aspects are also applicable to others who select books, such as booksellers and private buyers. These can employ the criteria as effectively as libraries.

In the study of the aspects of the factors, emphasis has been laid on the influence of demand as a basis for selection by placing it first among those considered. Evaluation of the contents of books is treated at greater length than the other aspects, since the inherent worth of a book is a fundamental reason for its selection. These two aspects are stressed, for it is the aim of the selector to give the public, not everything it wants, but the best that it will read or use to advantage.

Some topics are not developed as fully as might be expected. This is especially true perhaps of the section dealing with the evaluation of special subjects (chapter five). The treatment is suggestive rather than fully rounded. Here the instructor will need to amplify, to apply the aspects of demand and use as presented in chapters two and three, to

introduce more modern, perhaps current, examples of books to illustrate the forms (those cited have been drawn chiefly from the *A.L.A. catalog 1926*), and to emphasize the changing character of present-day interests. Many limitations are forced upon an author in a basic text such as this. The need of fuller treatment points the way to a book still to appear in which specialists in these subjects may cover the ground in a more extensive way.

After much consideration it has been decided not to include the names of publishers. The primary reason is that the names of firms and the character of their output are subject to frequent change. A selected list is now available in the end-papers of the *United States catalog . . . 1928*. A study of the firms, their history, and their characteristics is a desirable and recommended feature in a course on book selection. They should be grouped according to their distinctive features so that their individualities may be learned. Likewise the names of dealers and periodical subscription agents are not mentioned.

A knowledge of the fundamentals in all subjects must be assumed as prerequisite to a study of library science. Some general acquaintance with history, art, science, and other subjects must be preparatory to the selection of books in those fields.

The history of literature is also omitted, though it is realized that a knowledge of literature is essential for an adequate appreciation of evaluation. This knowledge must be assumed, as the usual course in book selection has no time available for such instruction. Instructors should approach the teaching of the course with this in mind.

The purposes of a course in *book selection* may be summarized as follows: (1) to analyze the nature of a community; (2) to recognize the various uses to which books of varied types are to be put; (3) to consider the character and policy of a library in adding books; (4) to cultivate the

power of judging and selecting books for purchase, with their value and suitability to readers in mind; (5) to become familiar with the sources of information; (6) to renew acquaintance with books and writers from the library angle; (7) to develop ability to review, criticize, and annotate books for library purposes with sound judgment and facile expression; (8) to decide where in the library organization book selection fits; (9) to learn how to perform the necessary fundamental tasks of book selection; (10) to scrutinize the mental and personal fitness of the selector.

Logical though the arrangement of this book may be, it is not expected that every course in book selection can follow the chapters in the exact order of presentation. Any other arrangement may be adopted to fit local conditions. Some instructors may wish to open with the evaluation of contents, others may wish to study the use of aids before the study of the book, and so on. It is hoped, however, that the chapters are entities which will allow these changes. Teachers must always outline their own courses, build up their own syllabi, and develop the ramifications of the subject. They must do this for their own use and for their students. It is the province of the instructor to select, omit, and refer. It would be practically impossible to cover all the data in this textbook in one course, for it contains the accumulated practice of many libraries large and small. But its very fulness affords a chance for reading assignments and gives time in the classroom for the discussion and amplification of topics.

A selected list of reading references follows each chapter. These have been chosen as the most vital of the older articles and the more important recent ones. They may aid the student in gaining a background and in securing other viewpoints for discussion. No attempt has been made to make them complete bibliographies.

Questions and projects have been added to each chapter.

They are not memory questions, but are proposed as suggestions for further thought, study, and research. They present a repository from which the teacher or the student may draw. Some are easily worked out, others involve a full semester's course. Many more are included than will be needed, but their variety may serve as a pattern for others of local application.

This textbook could not have been written without the cooperation of many librarians. Appreciation of assistance rendered is thankfully extended to all connected with the Library Curriculum Study, but especially to Dr. W. W. Charters, Harold F. Brigham, and Anita M. Hostetter. Acknowledgment is also due to those who contributed information when the "job analyses" were made, and to the critics who have helped so constructively with their suggestions in order to make the book as useful as possible.

F. K. W. Drury

Chicago
Washington's Birthday, 1930

CHAPTER I

Functions of Book Selection

Purpose, Place, and Process of Selection

Factors in Selection

Books The public Resources

Amenities of Selection

Purpose, Place, and Process of Selection

The high *purpose* of book selection is to provide the right book for the right reader at the right time. Since this is one of the major objectives of every well-organized collection of books, book selection is obviously a fundamental function of a library. The fascinating tasks of book selection and acquisition are to choose and furnish the books which satisfy the demands made upon the institution.

Selection and acquisition, however, by no means comprise the full service of a library. They are but the preliminary steps in getting the book into the hands of the reader. Hence the *place* of book selection in libraries, as considered in this textbook, is antecedent to order, classification, and cataloging work, and to reference and circulation use.

In many respects the selector for a library may be compared to the buyer for a department store. With a keen knowledge of what the public wants, the buyer seeks out the sort of goods which he believes will sell. Responding to the demand of his clientele, with an inventory list in hand and a schedule of the capital resources of the firm, he stocks both expensive and less costly goods, selecting with expert knowledge and care. A buyer may stock for various departments

in the store, or he may specialize in only one line. There is no profit in selecting or listing an item for sale; the profit comes only from the sale of the goods. The wisdom of his selection is confirmed only by a successful sale.

Similarly, a qualified selector, acquainted with the demand from his community and knowing the book and money resources of his library, chooses the variety of books he believes will be used, applying his expert knowledge. He may select for the whole library or just for one department. A totally unused book in an average public library is an unprofitable servant, however worthy in itself. A wise selection is confirmed by usefulness, either now or in the future.

The *process* of book selection may be analyzed into the following steps:[1]

1. A demand exists for a subject. It is actual or potential, in that certain people in a community desire information upon it.

2. The book selector becomes aware of this subject and of the demand for information on it. His cognizance of these is gained through his contacts and his surveys.

3. He evaluates the subject, endeavoring to learn how important it is in itself, and how it compares with other subjects for which there are demands.

4. He evaluates the demand, endeavoring to find out how many people require the information. This assessment of the volume of demand is made through his records and his surveys.

5. He considers the variety of the demand. This is modified by the type of information required, by the type of institution, and by the type of reader.

6. He calculates how far his existing resources satisfy the subject and the demand, not only in his own stock but in nearby and special book collections.

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[1] Based on a summarized outline in McColvin, L. R. The theory of book selection for public libraries. Grafton, 1925, p. 83-84.

7. He estimates the extent and kind of additional information he needs to provide.

8. He determines the sort of book which will supply the required service, appraising the book for its contents and its physical condition, and deciding how many copies are necessary to meet the demand.

9. He secures the book or books, using the methods of acquisition in practice in his institution.

Supply having thus met demand, the process of book selection is complete. In actual practice this theoretical procedure is considerably simplified, shortened, and altered, since the diagnosis of the demand becomes almost intuitive, and the above steps one to eight are grouped together in the selector's mind as one factor. Furthermore, the selector more frequently approaches the problem of selection from a consideration of an advertised book to which he must apply his knowledge of demand in estimating its value for his library. To the book and the demand he adds the various other factors involved—price, publisher, money available, etc.— and thus reaches his decision.

Factors in Selection

The importance of wise selection can scarcely be overestimated. No library or business wishes to have its shelves stocked with items which do not "move." Since, therefore, we do not desire our libraries to be collections of worthwhile but unused books on the one hand nor worthless but widely read books on the other, selection for purposeful efficiency is absolutely essential. Books are the foundation on which the entire service structure of the staff rests; the selection of the books is an essential function which should not be neglected or relegated to odd moments. Yet it is perhaps one of the easiest matters to slight, as it is one of the hardest to organize. Three shifting factors are ever present: books,

readers, and funds. New books displace old ones, new readers present new demands, there is never enough money available. Timeliness requires that the book collection be kept up to date in spite of the many changes. Responsibility for the future requires that the records of human thought and action be preserved. To reconcile these two extremes with a limited budget is indeed a puzzling task.

From the foregoing it is apparent that book selection for a library involves three primary factors: the books themselves, the public which will use them, and the resources of the library. The selector should be acquainted with the conditions which surround these three aspects of the book selection problem.

Books. Concerning books the selector needs to have a professional knowledge, since they are both his tools and his product. He needs to know the *aids in book selection:* the bibliographies[2] to which he can turn for help and guidance, and the sources of book information, standard and current. They tell him what has been or is being published so that he may select wisely and well. He also needs to know *books themselves.* This knowledge is really without limit, for all is fish which comes to his net. One can never tell when any bit of esoteric information may come into play in connection with the choice and use of books. Such knowledge must be acquired by diligent study, and the apprenticeship should never cease. For no preparatory course is broad enough; learning about books in many fields is a lifelong task. Hence the ability to evaluate books in all departments of knowledge is a valuable part of the selector's equipment. This evaluation necessitates the examination of books according to accepted criteria, until the selector has a well-grounded acquaintance with them. This familiarity with books enables him to know their scope, quality, and value, as he sees

[2] A bibliography is a list of books relating to a given subject or author.—*Dictionary definition.*

them in relation to each other. It also enables him to be a critical judge of a single volume, both as to its contents and its physical make-up. The result should be that the selector can decide with discrimination which books are best for the use of his library.

The public. Concerning the public which will use the books, the selector needs to have a sympathetic knowledge, so as to be sensitive to its desires. This acquaintance with demand comes from a study of the library's clientele through personal contacts, community surveys, and the interpretation of records of use. Usually, demand cannot be created, altered, or abolished; it exists, and it is one of the functions of the library to meet it. Supply must ordinarily be made to meet demand, unless by good publicity demand can be molded to meet supply. Demand, therefore, must be assessed and differentiated as to value, volume, and variety.[3] Hence the ability to understand his public is another valuable asset in the selector's equipment. This understanding enables him to visualize the public's wants, to realize its needs, and to fit his selections to his patrons.

Resources. Concerning the resources of the library, the selector needs to have a technical knowledge, so as to utilize them to their fullest extent. This cognizance develops with a comprehension of what books the library has or can borrow, what financial resources are available, and what personnel resources are at hand on the staff and in the community. The ability to profit by his resources is an additional asset in the selector's equipment. For this competence enables him to add to the existing book stock supplemental material, to develop new lines of usefulness, to conserve the book budget by every means possible, and to employ every sponsor for knowledge in the right development of subjects.

These three factors then—the quality of the books, the number of people, and the resources available—are present

[3] See McColvin, op. cit., Chaps. 2-5; and Chap. 8 of this textbook.

in all library service. Variation in any one of them is sure to affect the other two. Their interplay suggests a fundamental principle in selection, expressed in the motto of the American Library Association: "The best reading for the largest number at the least cost."

Amenities of Selection

In libraries as now organized, selection has not yet been set apart from other activities to form an entity, but is an integral part of many positions. No one can say, "Go to, now, I will become a selector," as one resolves to be a reference librarian or a cataloger. For selection is usually performed by the librarian in conjunction with his staff. The term "selector," therefore, as used in this book, is an arbitrary designation employed for convenience to denote any member of the staff while engaged in the business of selecting books. Many an assistant may have a hand, at one time or another, in this fascinating task.[4]

Book selection is one of the pleasurable and attractive tasks of the librarian. Through its extensive view of the community's needs it unfolds a vista of opportunity and a vision of service which can rarely be equaled. Through its wide range in the world of books it affords a chance to meet the greatest minds and cope with stupendous tasks. Through its contacts with the resources of the library it lifts up the practical affairs of everyday life to join forces with the ideal. It combines the pleasures of reading with the joy of service, the delights of choosing a book with the rewards of helpfulness, and the satisfaction of making a limited budget contribute toward utilitarianism.

[4] See Chap. 11 for Personal qualifications of the selector, p. 336-45.

Questions and Projects

1. What do you consider some of the fundamental functions of a library?
2. Work out other similitudes for a library, like that of a department store, pointing out the part played by a selector; e.g. food supply, water supply, street car service.
3. Show the varying effects produced on service when any of the three factors are enlarged: more money for books; a higher type of book; a greater number of patrons.
4. Outline the steps to be followed in book selection after a book has been brought to the attention of the librarian.

CHAPTER II

Selection Based on Demand

Personal Contacts

Survey of Records in a Public Library

- Circulation statistics
- Registration cards
- List of reserves
- Reference questions
- Readers' recommendations

Community Surveys by Public Libraries

- Preparation for the survey
- Community reports
- House-to-house canvass
- Special groups in the community

College Communities

Constituencies of Special Libraries

Result of the Study of Demand

When the selector first meets a title, new or old, his immediate reaction is the query: Would this book be used in my library? He tests out its possible use from five aspects, and his choice is (1) based on the demand from the community, (2) adapted to the variety of anticipated use, as for reference, circulation, and special purposes, (3) governed by the resources of the library, (4) influenced by the textual content of the book evaluated as a contribution to knowledge or literature, and (5) affected by the book itself appraised as a volume. Each of these contributing features is considered *seriatim* in the succeeding chapters.

Demand for books should be differentiated according to its value, volume, and variety.[1] In actual practice, how can this demand be assessed and anticipated? Through an acquaintance with community interests to learn what people

[1] Developed by L. R. McColvin in his The theory of book selection for libraries. Grafton, 1925. Summarized in this textbook, Chap. 8.

are thinking about, what they are interested in, and therefore what books they are asking for. This acquaintance is to be gained through personal contacts within and outside the library and through a study of the community as reflected in the library records and as deduced from community surveys. The knowledge gained in this way is a manifest help to the selector and influences decisions regarding probable uses of books. Just as a doctor's skill in diagnosis is founded on the intensive consideration and observation of many cases, so, intelligent and economic book selection is based on a proper interpretation of the data represented in a study of community interests. A diagnosis of society's ills and needs, as well as its businesses and pleasures, provides one governing factor in the selection of books for a library.

Personal Contacts

The study of community demands begins in most libraries at the points of contact with the public: the circulation, the information, and the reference desks. Work at these desks and reports from assistants there constitute probably the best guide for learning what the public wants. Let the selector, whether librarian, assistant, branch librarian, or any other, start by taking his post at one of these. He may be assigned regularly to desk or floor duty; the latter in an open shelf room is particularly enlightening to a selector. Occasionally he can mingle with the passing throng of borrowers. This first-hand front-line contact brings him close to the reading public, where he can observe their ways and their wants, their actions and reactions, and where he can study and recognize the usual and the unusual demand. Here he meets those who are actually using the library: the general reader, for whom most books have been selected in the past; the student; the teacher; the specialist; and those who know what they like because they like it but cannot tell you why.

The child, the business man, the industrial leader, the technical worker, the artist, even the blind, are now taken care of in the larger public libraries by special departments, to which the selector must go for further background. Equally so, as is shown later, should he inquire at the reference desk for the questions which show the trend of thought and investigation, from trivial newspaper puzzles to the scientific query involving genuine research.

Enlarging now his field of investigation, the selector extends his personal contacts outside the library in order to understand the interests and desires of the people. This is more easily done if he has lived in the place for a long time, but both the newcomer and the older resident have various means of approach. On the board of trustees of the library the selector will find responsible citizens; they can introduce him to a number of local organizations and from that start an ever widening circle of interests will radiate. One of the most important social institutions in a town or city is the church, where citizens from all walks of life meet. Acquaintances made there ramify throughout the body politic. An interest in the activities of local clubs, musical, dramatic, artistic, and the like brings contacts which open up fields for selection. Many librarians believe it part of their duty as well as their pleasure to be active in civic clubs, such as the Rotary, Kiwanis, Lions, the City Club, the Chamber of Commerce, and, in the case of the women, the Business and Professional Women's Club, the Quota, the Women's City Club. Other associations may be reached by representation through various members of the staff. In this way one library has given service to the local trades unions. These contacts serve not only the general good of the library, but give opportunity to learn the interests and hobbies of the members, and help to form a background by which to understand the public. Conversations with club members often reveal unsuspected interest in subjects as diverse as modern poetry,

dramatic art, stamp collecting, and figure skating. A good mixer has many chances of finding out the personal likes and dislikes of people, which can be readily used in selecting books.

Especially important is it for the selector to know the "key" people. They are the representative leaders in industries, professions, and social life, and they not only inform the library of the trends of interest in their circles, but broadcast the service of the library to their friends and thus extend the radius of its influence and bring in new sets of demands. These leaders often recommend specific books, and some can cooperate in selection as actively as is desirable. This should not be taken to mean that key people should be catered to, to the neglect of other citizens, equally entitled to the library's services.

If the selector can put himself into the other fellow's place and view the library as an outsider would, he can the more easily put the Golden Rule into the library business. It is well to test the library service occasionally as an outsider to see whether it would give satisfaction in books and service if one came in as a stranger, or a general reader, or to run down a subject. The book selector can try out subjects in this way and thus discover gaps to be filled.

As the people of the community are met, the experienced selector instinctively relates them to books, and conversely, a book frequently suggests a reader to whom it will appeal. A young reader—and the older as well—wants an attractively printed, well illustrated book; the student asks for an exact treatise, or even a textbook; the inquirer for facts wishes a reliable reference book; the dilettante desires a work to meet his fancy; the poetical nature sighs and the spiritual nature aspires; the intelligentsia explore a higher level; the less scholarly, a lower; the business man is keen for books in his line; the artist for those in his. Each seeks a book because its contents will be useful to him in his need. Thus a varied

demand representing every type of reader streams into the library to be met by the books provided.

Survey of Records in a Public Library

There are two avenues of approach to the study of community interests: in the library and in the field. The former consists of a survey of the library records, the latter is known as a community survey.

A survey of the records having to do with the readers gives a very definite clue to the subjects which interest them. These records are five: circulation statistics, registration cards, list of reserves, reference questions, readers' recommendations. These all show what the patrons are asking for, and hence what they wish the library to supply.

Circulation statistics. Statistics of book circulation are a constant guide to the subjects of interest to readers. Monthly and annual reports showing classes of books circulated form a thermometer of interest. Graphs, made occasionally to show circulation by classes, help one to visualize the relation of subjects. Yet if the subjects are too general the result may be without meaning: like all statistics, they must be interpreted to be useful. For example, a total circulation of 600 volumes in the 700's does not tell whether the demand was equally divided among painting, architecture, and music, or, as might be the case, it was for 75 volumes of painting, 25 volumes of architecture, and 500 volumes of music. Unless the loans in these subdivisions are given, the figures are useless as an indication of demand.

A test of use is to inspect the charging dates in volumes in a certain class, or recent additions, to determine their popularity by their frequency of circulation. This is an excellent manner of checking on the relations between accuracy of selection and use, as books which have not been circulated over a long period might well be retired. Subjects of interest

are registered by the demands for certain books, as for example, a heavy call for books on philosophy during 1926 and 1927 was due to the popularity of Durant's *Story of philosophy.*

The actual use of books is recorded in the circulation statistics, which are the most comprehensive and easily available for the selector to consult. He is remiss if he does not make use of them. Yet these figures indicate only the taste and demands of the active users of the library and do not interpret the wants of those not being reached: the registered borrowers who are not taking advantage of their opportunity, and those who are not registered at all. It is to reach these inarticulate readers that the selector consults the community survey, described later in this chapter.

Through their records of circulation and through the requests received by them, deposit stations and branches become indexes to the local interests of sections of a city, and are important aids to the selector.

Registration cards. A study of the registration record in a library reveals much information useful to the selector. Especially valuable is the disclosure of the occupations of the patrons of a public library. In some libraries there is a space on the card for the entry of personal interests. A knowledge of these may have a direct influence upon book purchases and can be used to good advantage in discovering new lines of interest, especially if the selector periodically examines new applications before they are permanently filed. For example, a number of electricians may register as the result of a talk at a shop, or a high school class which has been started on debating or drama work. There are libraries which keep a special card file of some registrants according to their interests, frequently showing whether a person wishes to be notified of new books in certain subjects. One library wrote to five hundred registrants whose cards had expired, asking for a renewal and inviting criticisms and suggestions of library

service. One hundred renewals were received, among them suggestions as to the kind of books the library should have. One library used the registration cards in making a map of the city to show where the borrowers lived.[2] This publicity project showed graphically which sections were making the most and the least use of the library. The selector could learn from it which groups, racial or other, were being served and which were not. It was thus an indirect index to demand.

List of reserves. At the circulation desk is kept the record of books reserved for individuals who wish to borrow them when available. As these reserves accumulate, many libraries give a weekly list of them to the selector, so that a sufficient number of copies may be supplied to meet the demand. Hence, this record is used as a guide to duplication. The demand is usually felt to have been met when there are no more than five reservations to a copy of non-fiction, and ten to a copy of fiction, but this ratio may vary widely with individual libraries, being modified by the cost of the book, by a shortage in funds, or by any one of many reasons. A rental collection, if maintained, relieves the demand on the free copies to a proportionate extent, and most libraries aim to have at least as many free copies as rental copies of any title. The list of reserves is the basis for reckoning which are the most popular books—the "best sellers" in the library field. It is thus indicative of public taste and the efficacy of the advertising which a book has received. It is not a safe guide for the selector, but is one of his aids in estimating demand.

Reference questions. Further information as to the demands of readers can be secured from the questions at the reference and information desks, as well as the records of the

[2] Hauck, C. R. Sheboygan public library survey of borrowers. Wisconsin Library Bulletin 25:82. March, 1929. Also in Library Journal 54:800, October 1, 1929.

readers' advisory service. The selector may well examine with some regularity the complete file of these queries, if kept, whether answered or not, since it is an index to demands. From the record of unanswered questions comes the evidence that the library is deficient in what has been asked for, with the probable inference that some material should be secured if possible. An analysis of the answered questions demonstrates the nature of the queries and guides the selector in strengthening the subjects on which the emphasis has been laid.[3]

Readers' recommendations. Recommendations for purchase from readers disclose gaps in subjects on the shelves and frequently bring to light desirable items to be ordered. Very few libraries keep a record of these recommendations after the item has been passed upon. If ordered, the books become part of the library, and ordinarily the recommendation cards are destroyed in due course. An occasional library preserves them for a time as items honored, with a view to affording the selector an opportunity of inspecting them periodically. More important as a record are the items not ordered, as this file will reveal the policy of the library in refusing purchases.

Community Surveys by Public Libraries

Looking outward from the library or branch, as from a doorway, the selector views the region to be served. What do the people who live there want in the way of books? To gain this knowledge, various lines of investigation, other than the foregoing, are available and have been used with success. In addition to the survey of the library records already discussed, there is other material in the library to be examined and used in making preparation for a study of the com-

[3] Conner, Martha. What a reference librarian should know. Library Journal 52:415-18. April 15, 1927.

munity. The chief sources of information are a report on the community in the form of a survey, or a community report by a branch librarian or investigator, or a house-to-house canvass of a quarter by the branch or small library.

A complete community survey is an administrative task for the librarian and his trustees to undertake, perhaps in cooperation with other agencies. The selection value of such a complete educational analysis of a city as was made for Cleveland can be readily perceived.[4] From the conditions demonstrated in such a survey the book needs may be inferred. To aid book selection is one of the primary purposes of a library's community survey.

Preparation for the survey. Before undertaking almost any kind of survey of the community, the library should make sure that it has the obvious sources of information, and should take steps to secure those that, though less obvious, are useful. First are the maps of town and county. These are much used and can be made to show all sorts of desirable information, such as centers of population, manufacturing areas, zoning districts for business and residence, and other items which alter the character of a community. Population statistics and census reports must be available at the library: local, state, and national. Printed reports, bulletins, even advertising matter, from the city government, the chamber of commerce, industrial concerns, and all social welfare agencies should be there as a matter of course. A study of these and the local newspapers gives a good background for community

[4] The Cleveland Education Survey, conducted in 1915, was published in 25 sections, 16 of which related to the regular work of the public schools. Some of the titles are: What the schools teach and might teach; Education through recreation; Educational extension; Schools and classes for exceptional children; The school and the immigrant; The public library and the public schools. The nine other sections are entitled: Boys and girls in commercial work; Department store occupations; Dressmaking and millinery; Railroad and street transportation; The building trades; The garment trades; The metal trades; The printing trades; Wage earning and education.

study, for the current news is an index to the interests of the people. School surveys have been undertaken in various places, such as a boy survey by the local Y.M.C.A.'s. These, however, are chiefly suggestive as to method and facts, and not very useful for the book selector, because they have a distinct purpose, one not directly related to library activity. The librarian should acquaint himself with existing surveys, for the information they contain and to avoid any duplication of effort.

Community reports. One type of survey covers the living and working conditions in various neighborhoods. This is not as minute as the house-to-house canvass to be mentioned later, but is needed by the central library as a community report from its branches or by the library in a smaller community as the basis of its community study. Some of the details generally included in such a report are: the *population,* with which is compared the number of library borrowers, the remainder being those still to be reached; the *nationalities* in the given area and their number; the *schools* and their library resources; the *night schools;* other *library facilities;* the *churches,* giving the names of the ministers; the *newspapers,* giving the editors' names; the *factories* and industrial plants, especially those which have traveling libraries or which have been visited by librarians; the *business men's organizations,* with their time of meeting; the *community organizations,* civic, political, fraternal, social, dramatic, educational, of boys and girls, of workmen and others, some of whom may have perhaps made similar surveys of their own; any other organization or social agency with which the library could work.

A thorough and complete report gives the librarian and the selector definite data by which to picture the social life and activities of the community. Such a comprehensive survey cannot be made all at once. One good method is for the staff to take a subject a month and report on that as a special study, as the racial groups, or the manufacturing plants. If

interpretations can be added, the report becomes just so much more valuable. For example, answers to the following questions guide in the selection of books: What are the objectives of the leaders of civic thought? How much leisure time does the average citizen have, and how does he spend it? This last, correctly estimated, obviously has a direct result on the use of the library, depending on whether it is spent in reading and study, or in additional work, or in pure recreation. The sociological study of a typical American city by Mr. and Mrs. Lynd[5] shows how the people of a representative community use their leisure and is suggestive for library selectors. Even more helpful is the analysis of what people are reading in the investigation made by Dean Gray and Ruth Munroe.[6] The selector needs to know not only what the libraries supply but what the public secures from other agencies such as news stands and bookstores. The influence and effect of the popular book clubs also enters the picture, for they may definitely modify the problem of the selector.

A study of a community report by the selector provides a clue to the needs against which selections may be checked and makes possible suitable provision and adequate preparedness against the demands of the future. Keeping the reports, canvasses, and surveys up to date is the most difficult phase of this work, but unless it is done the data may be useless. It is perhaps best done by a continuous process of working over the various subjects in monthly and annual reports, the topics being assigned in turn to various assistants to give them experience and to get new angles on the different subjects. Or when once done, it may be revised every few years to record changes.

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[5] Lynd, R. S. and H. M. Middletown; a study in contemporary American culture. Harcourt, 1929.

[6] Gray, W. S. and Munroe, Ruth. The reading interests and habits of adults. Macmillan, 1929.

House-to-house canvass. Libraries in the smaller communities and branch libraries may employ to advantage the thorough study embodied in a house-to-house canvass.[7] A card or sheet form is provided on which is recorded the family *name,* the street *address,* the *telephone* number, the number of *children* and *adults* (under and over sixteen) on the *date* of the visit, *occupations* of all, their various *interests,* and whether they are already *library borrowers.* Further data are frequently secured and entered under *remarks.* A file of information like this, kept either by names or by streets, gives the selector a line on the occupations and interests of the whole section, both the actual and the potential patrons. It shows whether the section is a residential or factory district and how many plumbers, or carpenters, or real estate men are within the radius of the library,[8] and it obviously makes a difference whether there are seventy or only seven who will be interested in a book on a vocation.

It is not to be expected that every library will find it possible or even desirable to undertake all these types of community surveys. The expense is too often prohibitive. The canvass can be attempted only if other work is not too pressing. The librarian and the selector must limit themselves to what is feasible. It is important, however, for the selector to know his people as well as his books. Some think it is more important. Who is there to inform him as to his community? How can he learn about it save by its study? Many can be found to tell him about books. There are many aids to such knowledge. But unless he himself knows his public, how can he select the best reading for them?

Even if a complete survey is not undertaken, a selector can anticipate events which will cause a demand on the

[7] Providence (R. I.) Public Library. Direct publicity campaign among the foreign residents in the district of the North End branch (a house to house canvass). Public Libraries 25:610. December, 1920.

[8] The standard to be approximated for a city is a library agency not more than one mile from any home.

library. The librarian should have his finger on the pulse of the community, so as to be able to provide in advance the books to be called for in connection with some special day or week, a club program, or a lecture course. One library has tied itself up with the community so closely that its bulletin board has become the unofficial but effective town calendar of coming events. The important record of community interests and life is of course the local newspaper, which the selector will not neglect to read in his endeavor to learn and to judge immediate wants and needs. He should know his community and be familiar with its mind, spirit, and dominant interests.[9] This acquaintance should cover all groups, agencies, and associations—historical, political, economic, educational, scientific, religious, industrial, commercial, and literary.

Special groups in the community. Out of the many groups in every community there are a few which can well be observed and studied with special attention.[10] We will mention here only national and racial groups, and specialists.

The *foreign born* in English-speaking countries usually establish themselves in various "quarters" which the surveys and community reports reveal. They are, in the main, avid readers, ambitious students, potential citizens. They desire books in their own languages, especially by native authors, and the selector must be careful to distinguish differences in race and tongue. He must also realize that some books from abroad would not be suitable for a public library if they were in English. The foreign born wish to understand the new country's life and culture, and there should be no stint in supplying them with books for this purpose, either in their vernacular or in English. They are also much interested in

[9] Lowe, J. A. Public library administration. A. L. A., 1928, p. 92-93.

[10] See Foster, W. E. The first fifty years of the Providence public library, 1878-1928. Published by the library, 1928. Lists 16 contacts made with special groups.

books in English with attractive illustrations about their fatherland and people, and translations of English classics into their native tongue. Frequently they wish a higher grade of literature than native born Americans. To help them learn our language, they need easy readers and texts in English. They feel more at home if they find assistants in the library who can speak their language. As soon as they can read English with some ease they will wish simple books with an adult approach.[11] For those who can read these books, race difference tends to disappear, and probably no distinction need be made in selecting books for them.[12]

Negroes form a definite social group. In the South special library branches serve them; border cities have separate branches actually if not officially; in the North there is no separation and no distinction in demand or in selection. Negroes are rightly proud of their literature and their artistic, musical, and literary contributions, and libraries do well to buy adequately along this line, and foster this excellent point of contact. Since a large percentage of the readers are children, there is a demand for juvenile literature which should be met as far as possible.

Specialists are to be found in every community. They sometimes organize themselves into recognizable groups, so that there are local societies of every type from stamp collectors or boat model builders to engineers, chemists, or advertising writers. To provide for the demands of well-

[11] Felsenthal, Emma. Readable books in many subjects. A. L. A., 1929. Gives a list of over 350 titles of such books which can be used to meet the demand for books "to begin with."

[12] American Library Association. Committee on Work with the Foreign Born. Reading service to the foreign born. A. L. A., 1929. An aid to librarians who are having contacts with those of diverse racial origin. Includes some practices which have been found effective in giving service to these foreign born, especially "Analyzing an immigrant community" by E. E. Ledbetter in her article on The approach to the foreign born reader, p. 7-11. Supersedes Reid, M. M. and Moulton, J. G. Aid in library work with foreigners. A. L. A., 1912, which was the foundation manual but is now both out of date and out of print.

defined groups, whether organized or not, some libraries have selected a few books on a special subject which have been the nucleus of a fine arts room, or a technology department, or a business branch. Later, an expert, who has made a particular study of the subject, is placed in charge and he becomes the selector for this department, to which those who have a special use for it are directed. In various cities special departments exist because of local industries, as textiles, rubber, glass, jewelry. The specialist is a valuable asset in getting a few of the better books on his subject, but the selector will need to be on his guard against letting the hobby gallop. These persons know their subjects, their use of books is genuine, and they may have an effective, wide-spread influence; but book purchases for them must be kept within reasonable limits. They especially abound on the college campus and comprise an advisory committee of which the college librarian continually avails himself. Faculty members are also on call for nearby public libraries.

So the library caters to a great diversity of demands, from those of the general reader to the highly-developed specialist. And the selector must have the whole range in mind when choosing many copies of the popular best seller for the former or the single expensive scientific work for the latter.

College Communities

The previous discussion has dealt in the main with the practices of the public library. Not all of it is applicable to another kind of library. But there are others to be considered, especially the *college library*. In the school, college, and university, the community of faculty and students is much more compact than the community of the public library and its interests are more easily ascertained. It is unnecessary to make a survey such as has been outlined above, but the personal contacts are even more important. Some of the same

demands as outlined below are made upon a public library in a college community.

The selector needs to have a broad conception of the institution and the place of the library in it. He needs to know the institution and its policies, its plans for the future, the curriculum in general, and the courses of the individual departments in particular. Then when a new course is started or a new scheme instituted (like reading for honors) he can have the necessary books on hand in sufficient number without resorting to telegrams for rush orders.

Demand is further regulated both by the number of undergraduates registered, which affects the duplication of copies needed for reserved use and the size of the collection set aside for general reading in a "students' library," and by the number of graduate students enrolled, which affects the source material for thesis work.

The selector needs also to know the line of study of each member of the faculty and also his personal hobby. Every instructor is likely to ask the library to supply books needed for personal research, and if the library does not possess them, they should in most cases be bought or borrowed. Requests of this kind come to the library officially through the head of the college department or the designated representative in charge of book buying. The librarian soon learns of these special investigations and should stand ready to cooperate to the fullest extent.

The librarian needs to know the many student activities and be in touch with some member of each group, either personally or through a member of the library staff. And as the library is the heart of the college in intellectual matters, and also the laboratory of the scholar, it must maintain its central place in the allied interests of the students and faculty, and be ready to aid in the various fields which lie beyond the reserved and reference books.

College communities are not limited to campus boundaries.

Even the alumni are looking back to their alma maters for suggestions in reading and study. They may even ask for the books themselves, if they cannot secure them locally. Selection here is guided by demand and resources.

School libraries likewise have demands which should be studied. Details of selection for them are to be found in another textbook in this series.[18]

Constituencies of Special Libraries

The group served by a special library in an organization needs to be studied carefully by the selector in order to meet its demands. These may be so specific and so pressing that there is little time to handle extraneous matter. Commercial concerns concentrate on results, and often the success or failure of a money venture hinges on the information available. The library is maintained to provide the necessary information, which is often of a private nature. Everything must bear on the subject matter and be of interest and value to the clientele, whether the library falls within the commercial and technical, financial, insurance, newspaper, or other group. An interpretative study of past demands and a lively anticipation of future ones will greatly aid the selector. An intimate knowledge of the requirements of the constituency served or of individual whims and wishes comes from close observation and furnishes the data by which the material is judged for acquisition.

Result of the Study of Demand

From the personal contacts made, and from all the records in the library, and from the study of the community interests outside the library, the selector and his advisers should be able to analyze effectively the needs and desires of the community and as a result to lay out a program of selection and

[18] Fargo, L. F. The library in the school. A. L. A., 1930.

purchase which will satisfy the wants of the readers. It should always be remembered, however, that contacts and community study are means, not ends, and that but a due proportion of time should be given to them. It is only after the information revealed has been made a part of the knowledge of the selector that he can secure for the library the books and records which will provide for the demands and reflect with some degree of completeness the activities, interests, institutions, and public spirit of the community. Then will be found on the shelves the material of use to every trade and industry, every employment in shop and home, every worthy society and club, every recreation and after-hours employment of time. Then can he safely acquire every item —book, pamphlet, leaflet, periodical—which he believes may be used by a group in the community. Further than this, he may acquire the items in which the community or group should be interested though this interest has not yet been awakened. Then may the librarian with assurance approach the group and show them his wares, and in a way compel them to come in.

On the other hand, he may then decline to acquire or he may safely discard items for which there is no demand by any group, and for which he has no expectation of trying to create a demand through publicity. He may then intelligently weed out the ephemeral and superseded books, especially in the technical fields, where items rapidly become superannuated. The modern public library must keep its material alive, and if a book has not been used within a reasonable time, say two to five years, it may be relegated to a remoter portion of the stack, from which it may ultimately find its way out of the back door and into the discard.[14] So selection adds and subtracts as demands wax and wane, and is guided by the ever changing level of the mercury in the thermometer of community interests.

[14] Weeding a library is discussed more fully in Chap. 3, p. 54-56.

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Questions and Projects[15]

1. List some types of readers which you may have observed in a library. Can you think of a book to fit each one?
2. Indicate the type of books you would select for a specific person or place, as for a garage man who likes to take motor trips.
3. List some of the contacts that may be established through acquaintances made in a church; in a dramatic club; in other clubs.
4. Translate the records of a library with which you are familiar into terms of demand for certain kinds of books.
5. Choose minimum essentials, e. g., first books to buy in starting a branch library in a residence section, with $100, $500, $1,000 available; select 50 titles, 250 titles, 500 titles.
6. Select for a public library in a suburban town of 20,000 ten or fifteen recent books which represent the modern psychological point of view. These books need not necessarily be classified in the 100's.
7. Survey a section of a community for social conditions, educational facilities, and interests.
8. Make a picture map of a community, marking houses or "quarters": "Russian read here"; "Street of philosophers"; "This suburb likes poetry."

[15] These questions and projects may be more useful for library school students at the end of a course in book selection than at the beginning.

9. List current events in a newspaper as an index of community interests. Suggest books which relate to these current affairs.
10. Study some section of a community through a survey available in print (Cleveland, Pittsburgh, or others); select a half dozen titles on a topic which should be of use in a branch library located in that section.
11. Make a detailed survey of the reading of a group or groups, thus sampling as representative the books called for by
    (1) A grade school group
    (2) A college group
    (3) A high school group
12. List foreign language groups you know of in your home town for which the public library should provide books.
13. List groups of specialists you know of in your home town for which the library might provide books.
14. What groups of students on a campus you know of are likely to ask the college library for books outside the courses of instruction? Make up a list of books for deposit in their headquarters.
15. Suggest four or five subjects for radio talks which will stimulate the reading of library books.
16. Suggest a list of recent books, or a group of books on a subject, for review in a study club, including only titles which the library can afford to duplicate to advantage.
17. How would you suggest that the public library cooperate when a speaker comes to a city and gives a course of lectures on recent books to a group of society women?
18. Suggest ways of making practical use of Dean Gray's study of Reading interests and habits of adults.
19. Make up a list of books on Negro life and history written by Negroes.
20. How would you find out the industrial specialties of a city?

CHAPTER III

Selection Adapted to Anticipated Use

Types of Readers

Types of Books

- Reference books
- Government documents
- Periodicals and newspapers
- Children's books
- Foreign language books
- Books for the blind

Special groups

Types of Libraries

- Public libraries
- School and college libraries
- State libraries
- Institutional libraries
- Special libraries
- Rental collections

Discarding Unused Books

The selection of books for libraries is not only based on demand, as presented in the previous chapter, but it must also be adapted to anticipated use. After the question "Would this book be used in my library?" the next is "Who would use it, and under what conditions?" This second aspect of the selection problem, namely, expected use, varies according to (1) the type of reader, (2) the type of book, and (3) the type of library. Expectations may fail, however, and if a book is not used, it may be necessary to reconsider its fitness for library service even to the point of discarding it altogether.

Types of Readers

Selection is modified in the first place by the types of readers which come to a library for reference, study, or reading. Some require knowledge, others come to acquire it; some wish to satisfy interest, others to quicken it; some want

light fiction, others have a serious thirst for good literature and non-fiction. While satisfying the casual users and novel readers, it is the ambition of the selector to lead and guide them to a better and higher grade of literature. The library should keep ahead of the intellectual and educational level of the community, and so take the lead. The intelligence quotient of its book collection should always be a little higher than the I.Q. of the community.

Whom does the selector have in mind in choosing titles for his library? The picture is perhaps a composite one, but it gives such a definite impression that the selector says to himself, "I believe this book will be used." He arrives at this vision of the varied types of patrons through the study of demand as outlined in the previous chapter. One figure has stood out in the past: *the general reader.* Obviously, however, more should be known about this rather intangible person, for whom so many library books have been selected. It is encouraging to selectors to have available in the results of Dean Gray's study[1] more definite data than they have had before. This preliminary study of reading interests and habits needs to be carried still further until librarians can be assured more exactly that their assumptions are correct.[2]

In addition to the general reader, the selector should have in mind certain well-defined *groups* that are making use of his library, such as students, teachers, club women, reading, study, and discussion groups, professional and industrial workers, and all who have been discovered through the surveys mentioned in chapter two.

He should further have in mind many *individuals* who are making active use of his collection of books and for whose special investigations he provides as occasion affords. He

[1] Gray, W. S., and Munroe, Ruth. The reading interests and habits of adults. Macmillan, 1929.

[2] It is gratifying to know that such researches are being carried out by the Graduate Library School at the University of Chicago.

should also consider the many varied types of borrowers whom he hopes to satisfy.[3]

And he should have ever before him that objective of the library which aims at giving to the right reader the right book when he wants it. To accomplish this purpose, libraries today are tending more and more toward *special services to readers.* They have set aside reference and periodical rooms, department collections, and business branches; they have provided for the children; and they are now creating a more intensive service for adults. This service is a logical development of giving information and it has grown up in various ways in different libraries. In its fullest development it is at present a readers' bureau to help and advise adults in their reading and study.[4]

The selector must therefore take into consideration all these readers and services when he is making his selections, so that the books may accommodate the expected demand to the actual use.

Types of Books

Selection is modified in the second place by certain kinds of books which are recognized by libraries as being more useful when grouped by the form in which they are issued. The more common of these are reference books, government documents, periodicals and newspapers, juveniles, foreign language books, books for the blind, and certain special groups, as pictures and music. Convenience tends to segregate these different groups of material into administrative departments for more efficient service.

[3] For a list of these see Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, p. 25-26.

[4] Treated more fully in Flexner, op. cit., Chap. 8, p. 180-200, "Special services to readers." In addition to the selected references given there, see also Jennings, J. T. Voluntary education through the public library. A. L. A., 1929, (reprinted from Adult Education and the Library, April). "Special service to adults in public libraries" is also discussed in Wyer, J. I. Reference work. A. L. A., 1929, p. 178-82.

Reference books. Every library contains reference books, whether they are segregated or not, and every librarian does some reference work whether it is clearly defined as such or not. Old restrictions are being removed; reference work is not limited to the use of the dictionaries, cyclopedias, atlases, bibliographies, yearbooks, and indexes; every book in the library is a fair and likely resource for the reference librarian. Yet frequency of use by the reference worker and arrangement of material in a book are still the tests by which decision is made as to whether the book shall be marked "R" and kept from circulating because of its reference value. This restriction on circulation is frequently irksome when applied to borderline books, and home reading use is sometimes sacrificed to student and reference use. The only satisfactory solution of this situation is to provide a second copy which may circulate.

Reference books are discussed and their study points outlined in another textbook in this series.[5] The criteria there set up for each type of reference book should be referred to by the selector and student. The selector can also apply to this group the criteria set up in chapter five of this textbook. The points to be emphasized are that the reference book in a subject be authoritative, adapted to reference use, and appropriate to the demands of the library.

Government documents. Useful information and reference value are the tests to be applied to a government document. These "public documents," as they are usually called, are issued in great variety on many subjects by civic, state, and national boards and bureaus, and one of their aims is to supply valuable knowledge for the use of citizens. The fact that they are free or of low cost is not sufficient reason for the library to have them; the test must be that they impart information which can be used. When they do so, they not only supplement books but are often superior to them, being

[5] Wyer, J. I. Reference work. A. L. A., 1930.

up to date and authoritative, and containing information not available elsewhere. Their low cost makes them especially desirable for libraries.

Government documents may be designated as local, state, federal, and foreign. They vary from statistical reports and yearbooks to popular illustrated bulletins on vital subjects. Every library will wish some if not all of the *local* documents. Selection here is a minor factor; preservation and use should bring them in. The only necessity is to make sure that the library gets them. Town and city documents generally have no regularity of issue; some of the most important reports in small municipalities may never get beyond the stage of a typewritten manuscript; others may be printed only in the columns of the local newspaper. It is necessary for the librarian to be on the watch for the issues of reports and publications from every department of the town or city government. All are important for reference and are essential parts of the local history collection.

Some documents of the *state* are needed by all libraries in it, but by no means all documents of the state are needed by every library. What items to add can be decided only by the use made of them. The current legislative manual or blue book is a useful reference tool; it gives the organization of the state government. Some of the more important state documents for library use are the reports and bulletins of the natural history surveys, the bulletins of the agricultural experiment stations, historical and educational bulletins of various offices, as well as statistical reports concerning finance, labor, insurance, and so forth. All of these should be judged by the selector for their informational and reference use in the library. He should also bear in mind that the various states differ as authors and publishers. Some issue very high grade documents, prepared by competent authorities on a wide variety of topics, handsomely published. Others limit their output to the more formal and sta-

tistical reports. Local information may have high value because of its reliability, as oil reports from the petroleum districts and cotton and citrus fruit data from the South.

The *federal* documents of the United States government cover a wide range of subjects, and many are the chief and best source of information in their fields. They may be grouped into three classes: administrative, popular, and research. The first may be added for reference in the larger libraries because they are the records of the government offices. The popular and research documents, however, must be evaluated and chosen by the selector. Most of them are to be appraised with the criteria set up in chapter five for books on specific subjects. They differ only in having the Government Printing Office as publisher, with a lower price than books in the trade. Their authors are the research men attached to the federal investigating and reporting agencies, or are authorities invited to contribute. The present system of selection allowed by the United States Superintendent of Documents for designated depositories[6] enables these libraries to secure desirable documents and to eliminate others, and reduces the problem to one of duplication. Documents that are indexed in the *Readers' Guide,* such as the *Bulletins* of the United States Office of Education, are probably of the greatest use and should be kept on file. Others of obvious interest should be treated as books, and cataloged. Many find their way into the vertical file of the reference librarian. Good ones may well be duplicated in the branches. No small library should keep unused documents, but should weed them out expertly, and offer them in trade to larger libraries, or return them to the Document Office in Washington. The cost of storage is too great for them to be kept untouched. Libraries which are not depositories have the constant problem of

[6] A depository library is one designated by a Congressman, in accordance with the statutes, to receive copies of the documents of the United States government.

original selection from the mass of federal publications. The lists from the Superintendent of Documents are helps in this, especially the *Weekly List* which identifies the more popular ones.

Foreign documents are needed in the average library only for some special subject or single item. For such a purpose they can be secured as called for. The larger libraries, however, may feel the need of being provided with more of them. Some place standing orders for such documents as the British *Parliamentary papers* and similar official series and continuations. These foreign documents should be appraised in the same manner as those of the United States government.

The efficient selection and use of documents in a large library demand a responsible specialist as chief, who can get acquainted with the material available, see that it reaches the library, and put it to good use after it is on the shelves.

Periodicals and newspapers. Current interest, intrinsic worth, and permanent value are the tests to be applied to *magazines*. A balanced ration for the library table is especially to be prescribed in order to meet the most pressing needs and to cover all important interests.[7] The standard should be kept as high as the readers will accept, with the future reference value ever in mind. This tends to include in small libraries chiefly those which are indexed in the *Readers' Guide*.[8] A few others which are very popular either in pictures or subject matter may be subscribed for because of their local or current value. As their reference value is practically nonexistent, these need not be designated for permanent filing. Subscription prices also limit the periodical list. The purchase of an expensive item may debar two or three others; hence each journal must be carefully considered

[7] See Drury, F. K. W. Balanced rations for the library table. Bulletin of Bibliography 13:5. January-March, 1927. Gives a grouping by subjects and lines of interest.

[8] Special aid in selecting periodicals is available in Walter, F. K. Periodicals for the small library. 5th ed. A. L. A., 1928.

for interest and value. For a very small library it has frequently been suggested that the extremely popular magazines with small reference value which are taken in the majority of homes should be omitted in order to provide some which would not ordinarily be seen by readers. With the present surfeit of popular magazines, selection is a necessity.

In selecting the titles for inclusion in the current periodical list, a wide range of subjects should appear so that the major interests of the whole community may be represented. Periodicals of general interest should be selected first, then those of special interest. The most suitable journal should be chosen in each special class. Selection must generally be made by the examination of sample copies or by the advice of experts. Practically the only limits to the periodical list are funds and demand.

News and comments on current events, popular treatment of subjects, a clean type of story, go far to make a magazine acceptable for library use. In choosing a periodical, consideration should be given to the contributors, the characteristics and editorial policies of the journal, and the physical make-up. Famous writers, regular contributors of note, and well-selected illustrations all have a bearing on the choice. The field a periodical covers should always be considered, as well as its policy, its subject (general or special), the kind of pictures, and general style (popular or technical), and its departments. A magazine's physical make-up includes the paper, printing, margins, kind of sewing, illustrations, advertisements, and cover. It is unfortunately evident that magazine publishers in general, certainly the popular ones, have no regard for library convenience in the abandon with which they change size in the middle of a volume, run a thin stream of literature through canyons of advertisements, carry forward their features from the front pages to an insignificant corner at the back, trim to narrow margins, and cut and glue the backs instead of sewing or stapling.

Worthless magazines have no place on the reading table. Controversial journals need not be avoided if both sides are supplied; disputatious ones should be eschewed, but not on narrow, bigoted principles. Gifts of religious and sectarian papers may be accepted if there is space for them and no obligation to keep them, or if all sects are represented on which information is sought. Some libraries refuse all gifts, in order to avoid disputes and to retain perfect independence in selection. All gift periodicals should be without restriction, so that they may be discarded at the end of the year if it seems desirable.

A continuous watch is necessary to detect when demand and interest in a magazine flag or when a journal goes bad. It is advisable to reconsider each title just before renewal time. Some librarians cut and slash the list deliberately in the hope of getting reactions from the readers. Of course this can be too drastic, but if it leads to protests it is a hopeful sign of life. A danger is that the omitted back numbers may not be obtainable if the title is reinstated.

Newspapers are an even more serious problem, especially if any attempt is made to keep a file. Local papers are expected in the reading room, and at least one metropolitan daily, even in the smaller library. Even if not preserved, files should be kept for a short time. To choose adequately for current reading, consideration should be given to the functions of the newspaper, which are to give the news, to comment on the news, and to publish notices and advertisements. The paper which best supplies these three items is undoubtedly the one to select for the library reading room. Additional qualities which commend a paper are much local news, reliable outside news, a high type of editorial, good, clean reportorial write-ups, which avoid the sensational, and interesting special departments, as sport, financial, book, and women's pages. Feature articles on historic, artistic, and popular subjects, and magazine supplements lend a literary flavor and give perma-

nent value to many papers. It is generally advisable to have papers representing the various political parties and an independent one as well. In some libraries newspapers in foreign languages are asked for. These are supplied in the large city libraries, but it is not so easy for the small library with its more limited funds to decide this question satisfactorily. Perhaps they can be secured by gift. Where one nationality predominates, the question of selection is more easily decided. On campuses the college paper is generally not put out for reading in the library until late in the day of publication, if at all, in order that students will not depend upon the library copy but subscribe for their own. Some of the largest libraries subscribe to a good-sized list of representative newspapers for use in the reading room. In one large city where a special fund had been given to supply visitors to the city with their home papers, the newspaper men were consulted in the compilation of a list of about 150 titles.

The preservation of a local newspaper file is to be undertaken only after a careful consideration of its possible usefulness as an offset against great expense and probable impermanence. Cooperation here is almost imperative. When possible, the small public library may well leave such a file to a larger library, the state library, the state university library, or a historical library in the state. Where no such arrangement is possible, it may feel obligated to keep a file of the local paper as part of its local history collection. Far sighted management of a paper may recognize the value of depositing a bound file in the local library. The medium sized and larger libraries, however, may rightly feel that they have the responsibility of maintaining a file of the local paper or papers. Whether they shall preserve any others is a serious question, although a file of an indexed newspaper is of great importance to their reference work.[9]

[9] There are only two newspapers which publish a separate printed index, the New York Times and the (London) Times.

Where the use of a newspaper file will be of doubtful benefit, the high cost may easily cause the thought of its establishment to be abandoned. A good-sized local daily will run to at least two if not more volumes a year. The costs of the subscription, plus the binding, plus the cataloging, and the value of the shelving space, make the expense run not less than $20 to $25 for the first year. The storage cost is an ever increasing item. A metropolitan daily, running from six to twelve volumes a year, more than triples this expense. Add to this consideration the fact that the modern wood-pulp paper rots into brittleness in about twenty-five years, and it seems almost like throwing money away to try to preserve a file. To offset this decay, some of the very largest libraries, as the New York Public Library (whose obligations, because of future usefulness, are unquestioned) have taken measures to preserve the paper from oxidation and dissolution, experimenting with Japanese tissue, dipping, and spraying, with satisfactory results by the first method.[10] The *New York Times* and the *United States Daily* both began in 1927 to print a library run on all rag paper, so that there is good hope of the preservation of these beyond this generation. Other papers are following their example. The problem is not limited to newspapers alone, but extends to the preservation of periodicals and books.

Children's books. The selection of books for children is treated in another textbook in this series,[11] and therefore is given only minor mention in this book. Selection of children's books begins with picture books, primers, and first and second grade readers for the smaller children, embraces the standards that have stood the test of time with the very searching, honest, critical taste of childhood, and includes

[10] Lydenberg, H. M. Present discontent with newsprint stock (with bibliography). A. L. A. Bulletin 12:211-16. Papers and Proceedings, September, 1918.

[11] Power, E. L. Library service for children. A. L. A. (In preparation.)

supplementary reading for school children and reference work for all. Duplication of the best, rather than a great variety of the new, is the common practice. It is also desirable to duplicate intermediate titles so that copies will be found in both the children's room and in the adult stock. A stepping stone is thus provided for the transfer from one department to the other as the young people grow up. The physical form of the children's book is receiving careful attention, so that most titles can now be secured in good print and with attractive illustrations. These are essentials to be insisted upon as much as suitable reading content.

Foreign language books.[12] Books in foreign languages range themselves into three groups: those in the classical languages; those in the more common modern languages, especially those taught in schools and colleges; and those in minor languages. Books in foreign languages are required for the following main reasons: (1) for language students, (2) for foreigners in this country, (3) for information, and (4) for furnishing works with a literary quality which cannot be translated, as, for example, in poetry.

For the students who are learning a foreign language or maintaining a knowledge of it, the library should provide dictionaries, grammars, readers, and the important works or classics of the tongue. In the larger public libraries, and especially in the college and university libraries, large sections are devoted to the literature of the Greek and Roman authors and of the Romanic and Germanic nations. Foreign language books are asked for by people of culture, by many who have traveled abroad, and by native foreigners who have emigrated too late in life to read easily in another language for recreation. These books from abroad contribute toward the enrichment of American life and literature and interpret to Americans the traditions and culture of the Old World. Libraries must frequently provide a book in a foreign lan-

[12] See also the discussion of these in Chaps. 2 and 9.

guage because it is the only source for the information desired. It has not been and may never be translated. This is true of many scientific and technical treatises which give data of value to research students and industrial engineers. Because of differences in practice, these are often unsatisfactory, especially as guides to untrained readers.

Books for the blind. Braille is now the embossed type in which books for the blind should be provided.[18] Three grades of braille are in common use: grade 1, which has no abbreviations or contractions, and is intended for the use of those learning to read; grade 1½, which uses 44 contracted forms for common words and endings (such as "and," "the," "ing," etc.), and which is used in the United States; and grade 2, with about 200 contractions, which is used in England and enables those experienced to read more rapidly. In a fourth grade, known as grade 3, many additional contractions are used, and few books are available in it.

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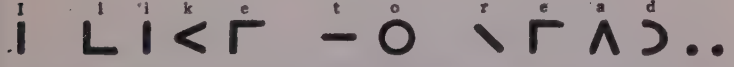
[18] The braille system is a combination of raised dots. During the world war it became evident that a uniform system was an economic necessity, and the choice of a revised braille, grade 1½, was officially adopted for America at that time. Practically all books since 1917 have been issued in it. For those who have learned other letters, such as American braille or New York point, a small selection should be carried until the demand ceases. Moon type closely resembles the roman alphabet; it was originated for those newly blinded or those who lose their sight late in life. Hence, a demand for books embossed in Moon is likely to continue, since the alphabet is readily learned.

I like to read.

Braille.

Moon.



Graphic illustration of "**I like to read**" in Braille dots and in Moon type—actual sizes. Embossed print is white.

With all new books now being produced in one letter, one of the three great difficulties in dealing with this class of books has been surmounted. The other two obstacles to greater use are the limited choice of titles and the bulk of the volumes. The average run of titles is rather mediocre. As yet there is little for very intelligent readers. This will be overcome as more books are embossed, and the American Foundation for the Blind, at 125 East 46th Street, New York City, is always glad to receive suggestions for titles to be put into braille.

Braille books are being produced in two different ways: (1) A reproduction is embossed on a metal plate from which copies on paper are run off, usually in an edition of fifty copies. These books are available to libraries which wish to buy them. (2) An individual copy is hand-transcribed on a braille writer by a volunteer. Over a thousand certified transcribers were reported in 1929. The American Red Cross, through the Library of Congress Service for the Blind, should be consulted in regard to titles of hand-copied books.

The bulkiness of the volumes makes the problem of storage a serious one. *David Copperfield,* for instance, has run to eleven volumes. Seldom has an ordinary title less than three or four volumes. Short stories only come within the compass of one volume. But with the recent invention of producing two-side or interpoint braille, a more than 30 per cent reduction in size is now procured.

Libraries now depend upon those libraries with special collections for service in supplying readers. They may also work through a local society for the blind. The free mail service for these books, authorized by Act of Congress, encourages loans direct from the library sources. The American Library Association Committee on Work with the Blind can supply a list of some twenty libraries which carry embossed books. Cooperation with home teachers enables a

library to know the blind readers who may be supplied with books.

Special aids in selecting books for the blind begin with the lists of embossed books produced by the various printing houses. The American Printing House for the Blind, Louisville, Ky., issues each year its own *List of braille publications.* The American Foundation for the Blind, New York City, supplements this with a list of *Braille publications not included in the list issued by the American Printing House.* These two lists, therefore, furnish a complete catalog of all press-brailled books available by purchase or gift.

The catalogs of libraries maintaining reading rooms for the blind give information as to the embossed books available for loan, both the press-brailled and the hand-copied. Such lists are issued by the Library of Congress, the State Libraries of New York and California, and the public libraries in New York, Philadelphia, Chicago, Pittsburgh, and other cities. A union list of hand-transcribed titles of particular value to students in the libraries of the United States is being promoted by the American Library Association Committee on Work with the Blind. It will make many desirable titles available through loan. In the meantime, current lists of hand-copied books appear in the *Outlook for the Blind.*

The leading printing houses are:

*American Braille Press, 74 Rue Lauriston, Paris, France (branch office at 730 Fifth Avenue, New York City).

American Brotherhood of Free Reading for the Blind, 1544 Hudson Avenue, Hollywood, Calif.

*American Printing House for the Blind, 1839 Frankfort Avenue, Louisville, Ky.

Clovernook Printing House for the Blind, Mount Healthy, Ohio.

*Howe Memorial Press, Watertown, Mass. (at Perkins Institution for the Blind).

*Illinois School for the Blind, Jacksonville, Ill.

*National Institute for the Blind, 224 Great Portland Street, London, W. 1, England.

Universal Braille Press, 739 North Vermont Avenue, Los Angeles, Calif.

The printing houses marked above with an asterisk also publish music scores in braille type. Of embossed braille music about 12,000 different titles have been made available throughout the world.

The quarterly periodical, *Outlook for the Blind,* published in roman type by the American Foundation for the Blind, New York City, lists new titles of books, both those press-brailled and those transcribed by hand. This book list was begun in cooperation with the American Library Association Committee on Work with the Blind, but is now compiled by the Foundation. Announcements of the newer books printed in braille appear also in the brailled *Matilda Ziegler Magazine for the Blind,* New York City. Space limitations prohibit annotations or reviews.

Some other important periodicals in embossed type for blind readers, in addition to the *Ziegler Magazine,* are:

Readers Digest, printed by the American Printing House for the Blind, Louisville, Ky., from the monthly issued at Pleasantville, N. Y.

Braille Mirror, printed by the Universal Braille Press, Los Angeles.

American Braille Review, printed in grade 1½, by the American Braille Press, Paris, France.

International Braille Magazine, printed in grade 2, also by the American Braille Press, Paris.

Literary Journal, printed in grade 2, by the National Institute for the Blind, London. The National Institute issues other periodicals in grade 2, such as *Progress,* and *Hora Jucunda.* It also is the only house publishing books and periodicals in Moon type.

International Lions Juvenile Braille Magazine, monthly, printed in grade 1, by the Clovernook Printing House

for the Blind, Mt. Healthy, Ohio. This is the gift of the International Association of Lions Clubs to the blind children of America.

Special groups.[14] The increased use of certain lines of information tends to segregate the books in order to render increased service. The children's books followed the reference books out of the stack to special quarters; periodicals and documents have also marched out; and as needs have arisen, various rooms have been set aside as departments or for special service, as fine arts and music, industry and technology, business and finance. In all of these selection tends to become collection based on service demanded. Special training is practically essential, and this affords an opportunity for the student or librarian to elect courses of instruction to fit himself for the work. This applies to every form of specialized library work not specifically mentioned, as in libraries of theological seminaries, law and medical schools, agricultural colleges, chemistry departments, and so forth.

An *art* department generally has a print collection, in addition to the books and folios gathered there. In some libraries the pictures are collected in the reference department; in some they are also a feature of the work with children. A print collection includes photographs, post cards, prints (mounted and unmounted), and sometimes stereographs and lantern slides. All of these are selected to illustrate subjects, especially in the fine arts. But these pictures are by no means limited to art objects, as history, travel, geography, nature, costumes, and similar subjects are represented. These prints are gathered from many sources,[15] and their selection is practically determined by anticipated demand. In any important print collection, plates may be cut from books which have been purchased with this object in view. Pictures can be

[14] See Chap. 5 for criteria in selecting books on art, music, and other subjects.

[15] See Chap. 9 for aids in selecting prints.

purchased from art dealers, but thousands may be gathered from free sources, especially by clipping from duplicate magazines. As an art department becomes more and more specialized, the need of training and experience on the part of the selector in the various arts becomes more obvious. Expensive books comprise a large part of an art library; they are usually choice, and may be rare and valuable. The responsibility of spending large sums for them rests upon the selector, who must know their worth both in the market and for use in the library. It may well be that a special library of an art and design school, or an architectural library, will require a librarian who has had special courses of instruction in the subjects.

A *music* collection includes not only the books about music, but also scores, parts, and sheet music, as well as rolls and records. Acquaintance with publishers, dealers, and the bibliographic sources must be developed by the selector in this special line.[16]

Types of Libraries

The selection of books is further modified by the different types of libraries in which they are to be used. Some of the more common distinct types are public libraries, school and college libraries, state, institutional, and special libraries.[17]

Public libraries. Free public libraries are generally divided by size into large, medium sized, and small. For selection purposes, any library over 100,000 volumes may be considered large; between 20,000 and 100,000 volumes, medium sized; and less than 20,000 volumes, small.[18] By the present

[16] See Chap. 9 for aids in selecting music.

[17] For a discussion of these and other types see Friedel, J. H. Training for librarianship. Lippincott, 1921.

[18] The American Library Association Survey of libraries in the United States divided them into four classes according to the number of volumes: Class A, more than 100,000 volumes; Class B, 50,000-100,000 volumes; Class C, 20,000-50,000 volumes; Class D, less than 20,000 volumes.

standard of 1½ volumes per capita,[19] it is apparent that small libraries are likely to be in communities of less than 13,300 inhabitants, and large libraries in cities of over 66,600.

In the *small public library* and in many branches of large systems limitations of funds, space, and other local conditions restrict the problem to *intensive* selection. The librarian of the small library knows the demand from the community in a way which is not possible in a larger place. Books are fitted to people and people are suited with books through that intimate acquaintance which is the joy of service. Demand and money resources, like the necessities of life, fix the choice more than the other factors of selection. In some ways the problem of selection in the small library, due to its very limitations, is easier than in the medium sized one. Most of the books are manifest selections. There is no great search far afield for titles, old or new. The titles are ready at hand in the "Small library list" of the *Booklist,* the *Standard Catalog Monthly* (now in the *Wilson Bulletin*), and other aids especially designed for the small library.[20] Selecting from a list already culled is less difficult than evaluating current literature as it appears. It is harder in that each and every item must be made to count to the advantage of the community or of some individual. Mistaken choices are not so likely, but are more serious in result. Money, time, space, and service all are wasted if an unused book awaits a reader who never comes.

In the *large public library* many books select themselves. There is no question as to the suitability of a great many titles for the central library and the branches. They are obviously fit, and need not detain the selector longer than to approve them. Other titles fit into special departments and collections and are acquired for completeness there. But beyond these groups crops up the whole array of debatable

[19] Lowe, J. A. Public library administration. A. L. A., 1928, p. 149.

[20] For aids in selection see Chap. 9 of this textbook.

books which must be passed upon. It is for these that the principles and criteria suggested in this textbook may be useful. For the large library the task is *extensive* selection.

The *medium sized public library* is in the most difficult position. It is not so small that its selection problems almost solve themselves, nor is it large enough to cover subjects extensively. Its job is *straitened* selection. Coming between the Scylla of *in*tensive selection on the one hand, and the Charybdis of *ex*tensive selection on the other, it enters upon a formidable and complicated task. For this reason all the principles, criteria, and suggestions in the pages of this textbook can be applied to the selection of books for this type of library in a legitimate hope of choosing those that will meet the demand and render good service. The situation of the medium sized library is comparable to people of moderate income. The poor at the one extreme realize they cannot buy far beyond shelter, food, and clothing, and they must accept the limitations which money has fixed. For them the necessities buy themselves. Likewise for the rich, the necessities are easily provided, and their desires are gratified without much or any sacrifice. Their perplexity is in deciding which luxury to choose, and for this very predicament they are envied. But the great middle class are in a desperate situation. They need not be content with the bare necessities, but when they go beyond them it is a constant problem what to pick and choose. Life for them is a recurring series of vexing selections, for if this thing is purchased, another must be postponed or entirely sacrificed. An automobile, or a piano, but not both.

Thus the perspective changes as the libraries vary in size. The small must choose between individual titles; the medium must decide as to the development of this or that individual subject; the large concerns itself with individual collections.

School and college libraries. Libraries in educational institutions differ greatly from public libraries in laying no

stress on current fiction and other popular works as such, and in emphasizing the student and faculty use of books in instruction and research.

In *school libraries* reference work is emphasized. Reading correlated with courses is provided by books on reserved shelves as asked for by the teacher. Recreational reading is also provided, and this function is receiving growing recognition.

The selection of books for such a collection is based on the above demands.[21] Frequently the school library is operated as a branch of the public library by the transfer of books. The selection in this case is guided almost wholly by the demand from the school.

The *college and university library* functions "as an instrument of instruction, as an instrument of research, and as one of the means of attaining what we call culture."[22] To fulfil these functions books are selected along the lines of study and research in classroom and outside, for reference purposes, and for reading. The tendency is ever toward the scholarly and the cultural.

State libraries. A library at the seat of government is provided in practically every state of the union, usually for the use of the executive, legislative, and judicial departments, and state officials. A state library may limit its selection entirely to the statutes, laws, and reports of its own and other states. Or it may aim at including any subject on which a legislator or official may wish information. Or it may broaden its scope to provide material on any subject concerning which a citizen of the state may reasonably ask. It may thus become the state agency for the extension of library service. While in some states the state libraries consist largely of law

[21] See Fargo, L. F. The library in the school. A. L. A., 1930.

[22] Bishop, W. W. Our college and university libraries—a survey and a program. School and Society 12:205-14. September 18, 1920. Reprinted in his Backs of books. Williams and Wilkins, 1926, p. 202-25.

books, in others a separate law library is maintained in addition to the existing state library. The legislative reference service is often conducted under the auspices of the state library or in close cooperation. The limit of service to be rendered by the state library is not uniformly defined, and selection is based in each state upon the existing demand and the service to be rendered.[23]

Institutional libraries. Public and private penal and charitable institutions require a selection of books quite different from other libraries. The old haphazard accumulation of titles, chiefly by gift, is giving way to a system whereby proper books for mental and social healing will be found available for the use of patients and inmates. Among the institutions in which libraries should be installed along these lines are "the hospital, the sanitarium, the asylum for the feeble-minded, the insane, the blind, the deaf, the dumb, the reformatory, the prison, the school for juvenile delinquents, the home for inebriates and for the aged and infirm. All these institutions . . . are concerned with the custodial care of those who are either mentally, physically, educationally, or in some other way subnormal. The primary motive of those to whom the care of these dependents, delinquents, and defectives is entrusted is, if possible, to restore their charges to normality and to economic self-dependence.

"That certain books may help as a means of diversion for persons afflicted with some form of mental disease or physical ailment is now well recognized. Such books being rather for recreation than for instruction, must not require close attention or concentration. Fiction, biography, travel, books of outdoor life and light scientific literature have proved themselves best, but for those too ill to read, illustrated books and picture books are to be preferred. The library in the hospital and sanitarium, where properly administered and used, is

[23] Dewey, Melvil. The limits of state aid to libraries. Library Journal 29:c211-14. (St. Louis Conference) December, 1904.

found helpful in speeding convalescence and in preventing nervous diseases and incipient dementia. It is an aid in the education of the feeble-minded, in developing higher ideals, morale, and improving the mentality of those confined in prisons and reform schools.

"Thus from a therapeutic and educational standpoint, these libraries are of immeasurable value. But they have also won favorable recognition as a source of happiness to those who are shut off from the outside world and sometimes from their fellows. Happiness is not only an incentive to poise, but also a condition predisposing to mental health."[24]

Here again is a new angle of selection which requires not only a knowledge of the contents of the books and of the effect on the reader, but also a sympathy for the afflicted which enables one to choose the sort of book that will appeal to these readers and help in the work of correction. Evidently special experience and talents are necessary for this kind of selection.

Special libraries. In large public libraries the field of commerce and economics is being covered in the business department or branches. Selection begins with directories and business services and ramifies into the minutest data recorded in a vertical file of leaflets. Technical and business departments have been increasingly developed in recent years in anticipatory recognition of the demands for this material. Sometimes they remain combined in an industrial arts department. The continued use of the material influences selection.

Special libraries in the world of industry and trade are built up with the emphasis on the factor of demand. The chances are that books form a minor part of the material. Anything that serves the need is grist for the mill: a clipping, an article, a pamphlet, a report, a print, a photograph. These must be found and located from any special aids, secured

[24] Friedel, J. H. Training for librarianship. Lippincott, 1921, p. 140-42.

with a minimum of delay, and made available at once. Use is everything; form, routine, methods are all secondary. As pointed out in chapter two, the clientele of such a special library demands specific and ready service. An expert in the subject should be in charge of the library, one who can select and acquire the information he knows will be called for.

Business, industrial, and professional libraries, with others of a distinctive character, have organized the Special Libraries Association to advance their interests. When organized in 1909 these diverse kinds were recognized in the constitution as follows:

> "The object of this Association is to promote the interests of the commercial, industrial, technical, civic, municipal, and legislative reference libraries, the special departments of public libraries, universities, welfare associations, and business organizations."[25]

The groups of the Special Libraries Association in 1929 were (1) civic and social, (2) commercial and technical, (3) financial, (4) insurance, (5) museum, (6) newspaper. The other classes of special libraries are usually parts of larger library systems with which they cooperate in selection. The older special libraries were chiefly allied to one of the professions, as law, medicine, and theology. These retain the features of the public and college libraries in their emphasis on study and research.

Rental collections. Books for rent form a special group, set aside usually to provide additional volumes over and above those already stocked for free circulation. In public libraries it is generally called a *pay duplicate collection* and implies, as should be the case, that it contains only duplicates of titles that are available without cost. It is especially useful in meeting the volume of popular demand for recent or light weight fiction and for detective and Western stories. The

[25] Johnston, R. H. Special libraries. (Manual of library economy) A.L.A., 1915, p. 5. (New edition in progress.)

selection of titles for inclusion in such a collection is based almost entirely on expected or demonstrated demand. An initial purchase may well duplicate in equal number, letting later demand regulate the ratio. The practice of placing new fiction in the rental collection only can hardly be defended in public libraries. It should be entirely a duplicate collection. While fiction predominates, popular non-fiction is generally represented. Users of the library appreciate the opportunity afforded by such a collection of getting a new book in this way more quickly than if a title that is "never in" is awaited from the reserves. The pay collection has a much quicker circulation turnover than even the seven-day books of the free collection. On the other hand, in college libraries and in those not free, a rental collection of new fiction and other popular books provides an excellent means of furnishing these books to the students at a nominal cost and without any drain on the book funds of the college, which are never adequate for the purchase of the absolutely necessary items for instruction and research. The selection of titles for such a collection is based on an interpretation of what the students will ask for and read.

Periodicals as well as books may be included in a rental collection under the same conditions of equal duplication. But the choice of titles is harder to make and when the demand is over they are seldom in condition to turn over to the main collection for binding and reference use, if indeed they are needed for that purpose. Records of demand for magazines for reading are the basis for the selection of titles.

Reserved books in college libraries may also be rented to the students.[26] Most libraries object to using a meager new-books fund in providing duplicate copies to meet the demand from large classes for assigned readings. Some colleges provide these from a special appropriation comparable to the

[26] For further details see articles under Selected references, especially Blanchard, Reed, and Henry.

purchase of laboratory equipment. Others levy a tax on the class to provide these. Still others rent the reserved books outright for a longer or shorter period at a fee of about three cents a day, minimum ten cents. The rental fees pay for the cost of the books but not of the service. The selection of titles is of course based on the lists turned in by the instructors in the courses.

Discarding Unused Books

Different kinds of readers express their wants in terms of demand, different kinds of books answer these demands, different kinds of libraries serve diverse needs. When demand has been satisfied by the supply, selection will have been justified by the actual use of the material.

A book is thus acquired to meet an expected need. But if the demand fails to materialize, the book may stand idly on the shelf. Various causes may be back of this lack of use which should be studied by the selector. The demand may not have been sufficiently developed; the book may be too old; its contents may be unsuited to the readers, because too juvenile or too advanced; the volume may be unattractive in appearance. Because it has remained unused, however, the selector should reconsider the book and decide whether to discard it.

The chambered nautilus aptly symbolizes one conception of a library. Both add new parts to themselves by growth, but retain all that has been acquired before. Research libraries must preserve records for the historians of the future, and even the smallest library may follow this practice in a local history collection. But the average public library and small college library cannot store books so generously and must keep as their policy: a working collection of live material. Many librarians advocate more systematic weeding than is the general practice. It is indeed doubtful if the efficiency

of most libraries would suffer if one quarter of their present collections were weeded out. Such discarding requires that the books on the shelves be intelligently passed upon by a qualified selector on the basis of the same standards that govern the choice of new material.

Weeding may be done at various times and in various ways. A new assistant may wish to make a clean sweep in a department, as in the children's room, or in art or technology; a spasm of energy may strike a selector-assistant and a wild orgy of weeding in a subject may follow; an examination of the circulation record on the book cards may determine a temporary retirement or segregation of a group of books; the necessity for more shelf room may force a culling of sections which are overstocked or which contain too much old stuff. Such weeding is best done by going to the shelves and handling the books. A wholesale job should be gone over by another person of different tastes to offset human errors and prejudices. It is often advisable to consult an expert in the subject as to the value of doubtful items, though the point of view of the specialist must be allowed for. Depending on circumstances, the preliminary weeding may be done by the librarian, the assistant librarian, or the chiefs of reference, circulation, or special departments.[27] A progressive retirement by means of dummies may be possible for many items, when it does not seem advisable to cast them forth outright. Books which have not circulated for two full years may be set aside in a special store room, as temporary discards. If after another period they are still uncalled for, they may be withdrawn with some assurance that their absence will not militate against the good service to be rendered by that library. On the other hand, these books may only need a certain amount of publicity to restore them to circulation.

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[27] See the sound discussion of discarding effete and useless books with rules for various subjects in the book by Sayers, listed under Selected references.

The *segregation* of little-used books has been proposed for the larger libraries which should retain these titles in their catalogs although the books would have been removed from their own central buildings where shelving space is limited and the ground occupied is costly. This idea was presented by President C. W. Eliot of Harvard at the Magnolia conference of the American Library Association in 1902,[28] and was discussed in three papers at the Niagara Falls conference the following year.[29] So far as is known, in the quarter century since, only one library has actually undertaken to carry this proposal into effect to any marked extent. The libraries of Providence made a study of the situation in 1925 and started a cooperative plan whereby each would segregate its own little-used books in a central storage stack in connection with a branch of the public library. The scheme was abandoned when it appeared that the public library did not have the legal right to enter into the arrangement. Because of this early blocking of the plan, the detailed difficulties of selecting the titles to be segregated, the marking of records, the storage and handling of books in the central stack were never taken up sufficiently to guarantee a satisfactory solution. The selection feature of this proposal, i.e., the choosing of the books to be segregated, is allied to the subject of this textbook. The Providence Public Library, however, persisted with the idea, and in 1929 secured a storage stack in a branch library building in which to segregate its own books and also to rent shelf space to the other libraries.[30]

[28] Eliot, C. W. Division of a library into books in use and books not in use, with different storage methods for the two classes of books. Library Journal 27:c51-56. July, 1902.

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Questions and Projects

1. Work out a ladder of four or five books which should entice a reader from a lower grade of reading to a higher. Try this both in fiction and non-fiction, for example, in biography.
2. What is your conception of the "general reader"? Is he educated or uneducated?
3. Consider the reference value of new books or books on approval as they are examined, marking slips with an "R" if any are thought desirable for the reference room.
4. Obtain a list of last year's documents of your own state and check those you think a library with which you are familiar should have.
5. Do the same for your own city's documents (or a nearby city large enough to issue them).

6. Check a current list of United States government documents for a library with which you are familiar.
7. Study for general information the history of the leading American and British literary and historical periodicals.
8. Compile a "white list" and a "black list" of current periodicals as observed on the local news stands.
9. Look over the newspapers of the nearest metropolis and select the one for which you think a small library with which you are familiar should subscribe.
10. Present arguments to a board of trustees who object to the spending of funds in that way, for binding up back files of some periodicals indexed in Poole.
11. From your knowledge of a community with which you are familiar (specify size, etc.), in what languages should the local library provide current books?
12. Compile a list of five, ten, or twenty-five books available in revised braille for intellectually advanced readers.
13. Name twenty magazines from which good pictures may be clipped for the print collection.
14. Present arguments to a board of trustees for the establishment of a pay duplicate collection in a public library.
15. Turn at random to a double page in the *A. L. A. catalog 1926,* and mark each title on the two pages with 1, 2, or 3, thus indicating your selection for a small, medium, or large public library. (Of course those marked 1 will also be used in 2 and 3.) How far would these titles select themselves?
16. Defend the practice of the state library in your home state in limiting or extending its service—as the case may be.
17. Secure a catalog if possible of a local institutional library and mark off any books which you think might be discarded.
18. Visit at least one business library and observe what is selected.
19. Select a subject in which there would be several shelves of books in a nearby library, actually examine the volumes, and make a list of those which could be retired, or discarded.
20. Make a list of the various reasons why certain books should be discarded. Apply these reasons to a group of books.
21. State some of the practical difficulties to be surmounted in segregating miscellaneous little-used books.

CHAPTER IV

Selection Governed by Resources

Book Resources
Main collection Specialties
Money Resources
Personnel Resources
Cooperation with Outside Book Resources
Inter-library loans Non-duplication
Deposits

In the two previous chapters, selection as based on demand and adapted to anticipated use were presented to show how personal contacts and community study avail the selector in choosing books which answer the desires of the public, and how various types of readers, books, and libraries diversify the use of the books. In this chapter, selection as governed by the resources of the library is presented as a third aspect of the problem. Resources affecting the selection and purchase of books are: (1) the stock of books in the library; (2) the money available for the purchase of books; (3) the staff assistance at the selector's disposal for choosing new books, building up subjects, and making full use of the books on hand; and (4) the books procurable from other libraries through inter-library loans, or accessible in some nearby library and therefore not to be duplicated.

Book Resources

Main collection. The present stock of books in the library's possession must be taken into consideration when selections are being made. Naturally the selector uses the

library records of possession, the shelf-list and the catalog, which are the inventory and index of the material available. With these he must check proposed accessions to avoid undesirable duplication, thus finding out what the library has, and, conversely, what it lacks. Not only must unnecessary duplication be avoided, but additions should be along the line of the library's policy as to the development of subjects. Familiarity with what the library has is essential in selecting books both old and new. This comes best by consulting the books on the shelves; nothing quite equals the handling of a volume to impress it on the memory. Starting with a subject with which he is acquainted, the one who selects might profitably progress to unfamiliar topics, until the books themselves become fairly well known to him. Not only should he have a bowing acquaintance with the books in the main stack, but he should know the groups set aside for one reason or another, mainly for more convenient use, such as the reference books, periodicals, children's books, industrial and technical books, and any special collections. For these must all be taken into account, and the best way to know them is by working with them.

Specialties. Nearly every library has some special collection for which it has assumed responsibility. One of the first of these for the average public library is the collection of local history. It is the easiest to start, is the most commonly used, and its building up is a pleasure as well as a duty. A typical example of such recognition of an opportunity is the collection on whaling in the public library of New Bedford (Mass.), whence so many vessels set sail in the days of Moby Dick. Frequently the library becomes a depository of archives and records, of private libraries on special subjects, of a gift by which to develop a collection of local or general interest. Because such collections should include everything of importance, both past and present, selection for them becomes extensive. Hence arises the need, as the collection

grows larger, for a special selector, familiar with the subject and the aids available, who as the curator or chief can build up the collection.

Money Resources

It is very important for the selector to have at hand at all times a record of the amount of money available for purchases. A shortage in the exchequer cramps many an enthusiast, both in and out of the library. If this is bought, that cannot be; even as librarians learn that if time is taken to read this book, there may be no chance to read that other one. The first thing to consider, therefore, is the total amount apportioned for books, and then any allotments within it. The amount available varies, of course, with every institution, and the matter is further complicated when special funds exist for purchase in certain subjects. Among other considerations which enter in are the size and extent of the existing book collection and the classes of books which the library wishes to develop.

In *public libraries*[1] the book fund is about 25 per cent of the total budget. On the basis of the present standard of $1.00 per capita for library support, the fund available for *books* in a city of 20,000 people should then be $5000. Another way of reckoning is to allow $28 for each one thousand books circulated. Thus if in this city of 20,000 the circulation is eight books per capita, or 160,000 volumes a year, the fund for books should be $4480. Both methods imply a relationship between the population served and the circulation of books.

Within the book fund the money is generally allotted into three parts: for the central library, for the branches, and for the departments. Within each of the allotments to the central library and to the branches, assignments may be made for

[1] For a careful analysis see Thomson, O. R. H. Reasonable budgets for public libraries and their units of expense. A. L. A., 1925.

reference books, class books, fiction, duplicates, replacements, periodicals, and binding. The departments, such as art, technology, etc., receive assignments from their allotment, and the children's room is represented here unless provided for in some other way. In some libraries, prior to the assignments, the allotments are divided between the adult and juvenile departments, perhaps on the basis of circulation. These two allotments are divided into similar assignments of reference, class, and fiction books. In large libraries, assignments are sometimes divided into twelve or even fifty-two parts, as a guide to the approximate amount available each month or each week. By this method, duplicates and replacements may conveniently be scheduled by months, or quarters, so that orders may be made up in the central order department as economically as possible. For example, fiction extras may come in February and September, history in May and December.

The proportions between the various allotments within the book appropriation are usually based, according to Mr. Thomson's figures, on the records of circulation. For making the assignment to periodicals and binding no satisfactory data can be produced. The costs of both subscriptions and binding have increased greatly since 1919, and budgets have had difficulty in bearing the increased strain.

The selector must depend on the statistics and reports of finances in order to be informed as to what has been spent and how much is left in each assignment of the book budget.

In *college and university libraries* the book fund comprises from 30 to 50 per cent of the library budget. It is very difficult to furnish any reliable figures because special endowments exist in so many institutions. The variety of subjects taught in the curriculum and the emphasis placed on research in some institutions as against class instruction in others make comparisons on any uniform basis quite impossible. Building up a research library of source material, such as sets of peri-

odicals and transactions of societies, is an expensive undertaking for which an unapportioned allotment for books to the general or central library can be advantageously expended in the interest of all departments.

Money is appropriated for library purposes in order to give each department of instruction the books and periodicals it needs for teaching and research. In addition, the general library is to be provided with reference books, books of culture, and books on subjects which are not represented in the curriculum but which are necessary for general information. The tendency in the colleges seems to be for departments to recommend the necessary current and back items for their immediate or early use, and to cooperate with the general library in advising as to other material. The department allotments are thus relatively small, while the general fund is relatively large.

The amount which can reasonably be spent in a year for a subject is a question with many modifying features to be considered. It is possible, for example, to estimate the annual cost of all new literature in any subject. This has been done for a number of subjects so that a fair estimate for current output of all books at list prices in chemistry is $800; in civil engineering, $300; in history, $2500. But this estimate takes no account of the past literature of the subject, some of which, especially in the humanities, is of vital importance for research. The very size of the annual output makes selection imperative.

Methods of placing the book money at the disposal of the selectors are about as varied as the number of colleges. The American Library Association *Survey of libraries in the United States,* after a study of the returns from over one hundred college libraries, finds that the practices may be grouped into three main forms:[2] (1) divided book funds;

[2] American Library Association. Survey of libraries in the United States. A. L. A., 1926, v. 1, p. 214-29.

(2) centralized book funds, unapportioned; (3) centralized book funds, apportioned.

1. The divided book funds are allotted direct to the departments of instruction. This practice is becoming less common as the library demonstrates its ability to handle efficiently the details of ordering and caring for books.

2. The centralized book funds, unapportioned, are assigned to the general library, placed under its control, and expended by it without definite allotments. The librarian may have approximate allotments in mind or on memorandum, but he honors all recommendations on an equitable basis, applying the brakes only when a department seems to exceed a normal limit. By this method large expenditures may be rotated among the various departments from year to year. The practice has much to commend it. Its success depends on having a competent librarian and staff to administer it efficiently.

3. The centralized book funds, apportioned, are appropriated to the general library and then allotted to subjects or departments of instruction. This allotment varies from a specific assignment of shares, with balances and overdrafts carried forward, to a more or less flexible amount which may revert before the end of the year. This third form of allotment is probably the most common practice at present and appeals to the budget-making and scientific mind.

No matter how the money is allotted, the selection of titles in college libraries almost universally originates in the departments of instruction whose professors and instructors request the books of greatest interest to them. A good faculty selector will push his approximate allotment to the limit, and it is frequently prudent to grant him larger funds as rapidly as he can be counted on to spend them wisely. Over a series of years a fine working collection of books in a subject may thus be built up. Changes in personnel of a faculty and staff may alter radically the book selection of a department. The

librarian should keep in mind faculty members who do not utilize bibliographical aids, and, by watching for and suggesting titles, should encourage them to develop their subjects.

Personnel Resources

Knowledge of the book and financial resources of the library should be supplemented by an acquaintance with the abilities of members of the staff. One assistant may have an interest in the drama, another in poetry, while others may be following the recent developments in education, psychology, and similar subjects. From these sources valuable assistance is secured in the selection of current books and in the development of special subjects.

On the other hand, limitations of the staff in knowledge of books should be recognized. Under certain conditions a selector may need to choose and add books which the staff is not equipped to use to the full. Such a situation does not call for a lower grade of books but for a better educated personnel. The staff of a library should be encouraged to enlarge its acquaintance with the book collection so as to utilize it to the best advantage in all contacts with readers. Not only should the strong points in the book selecting ability of the staff be made use of, but their weak points as well should be recognized and bolstered up.[3]

In a small library, acquaintance with the abilities and limitations of staff members is an obvious and easy matter. Each one knows the other and the librarian turns repeatedly to the reference and the circulation assistants for front-line information and advice as to books which can be used. But as the staff grows larger the personal acquaintance grows smaller, and personnel and service records become necessary. These are administrative in scope and character, but they will yield

[3] For suggestions for developing the abilities of the staff, see Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, Chap. 14, The assistant and his reading, p. 294-309.

certain information helpful in the work of selection. For each assistant are listed facts concerning education, training, experience, background, and personal qualities. The selector can abstract the points bearing on book selection and add to his own record the subjects in which each staff member is interested and for which he might be responsible in checking reviews, and in reading and recommending books for purchase. A card file of these topics supplements the card file of the staff and other reviewers and book readers.

It is also possible to develop certain subjects by encouraging the interest shown by an assistant. Special departments when they exist (as fine arts, industries, business, etc.) will naturally develop their own collections, but frequently some large subject not in any department may be made important through the efforts of a qualified and responsible staff member. Selection in special departments tends to become collection, as the interest of the curator and staff increases. Then they must keep within the bounds of actual use and not be led astray by the will-o'-the-wisp of completeness.

In the large public library the organization of the selection staff may be directed by the librarian himself, the assistant librarian, by some special assistant appointed in charge of selection, or by the order department. The essential thing is to have the work unified through a central organization which will make large use of the latent abilities in the staff.[4]

Cooperation with Outside Book Resources

An understandable pride may lure a selector on to make his library notable for its books, but some limiting factors have already been pointed out: community interests, adaptation to use, and money considerations. He may further husband his resources through practical cooperation; he may refrain from buying what is better adapted to some neighboring library; or

[4] This is treated later in Chap. 10, Organization for selection.

he may refuse to purchase a book which has only very occasional use, and which may be secured by inter-library loan, either local or regional. He should be mindful that his is not the only library in the world nor even in the community. Perhaps there are excellent private libraries or special libraries close at hand which can supply the occasional demand. Librarians need to know about the special collections in existence, not only to avoid starting a rival one (unless it will serve a real need) but especially to make use of those already flourishing. The foundation list of special collections is the Johnston and Mudge compilation of 1912.[5] The American Library Association *Survey* of 1926 secured additional data for a new list, and as full and complete an index as possible is being compiled for the Library of Congress.[6] The *American library directory* includes a record of special collections of importance in each library.[7] The ideal, of course, is to locate for the serious student any needed volume which may be in any library anywhere so that it may be consulted by him. For Great Britain the *Aslib directory*[8] is the foundation list.

Inter-library loans. The small library may well turn to the state library or state library commission to supply for temporary use a book which its own resources forbid purchasing; or, through cordial cooperation with a larger nearby library, it may secure the book as a loan. The frequently-called-for work generally cannot be lent nor should its loan

[5] Johnston, W. D., and Mudge, I. G. Special collections in libraries in the United States. U. S. Bureau of Education Bulletin, 1912, No. 23.

[6] Provisional ed. pub. 1927: Richardson, E. C. Index directory to special collections in North American libraries. F. S. Cook & Son, Yardley, Pa. For progress see Reports of the Librarian of Congress.

[7] American library directory, Bowker, 1927, (revised edition in preparation, 1930), lists the holdings reported by libraries; the Supplement, 1928, contains a subject index to special collections in American libraries.

[8] Aslib directory; a guide to sources of specialized information in Great Britain and Ireland: ed. by G. F. Barwick. London, Association of Special Libraries and Information Bureaux, 1928. Reviewed in Library Journal 53:717, September 1, 1928.

be asked for ordinarily. The more unusual the item, the more desirable is the inter-library loan arrangement. Regulations limiting inter-library loans from the larger libraries, especially the Library of Congress and Harvard, show what may reasonably be expected from them. Other libraries may be more liberal, yet there seems to be an increasing tendency to place restrictions upon the privilege. The practice is discussed in other textbooks of this series.[9] An interesting phase of this matter is the solution being tried in England. As the British Museum is not allowed to circulate any books outside the building, the National Central Library (formerly Central Library for Students) has been established near by to lend books to students in London and the counties.

Non-duplication. In cities with two or more libraries, cooperation is becoming a necessity. Informal and even formal agreements as to fields and subjects are in order, to avoid unnecessary duplication of the less used items. Instances of this can be cited in any large city and can profitably be studied in Chicago and in Providence.[10] The extent of cooperation depends a great deal on the service expected and hence asked of each library concerned. The ordinary tools must be duplicated; it is in the outlying ranges of a subject that agreements can be effective.

Not only in cities is cooperation essential; but it is being discussed more and more for regions and, in many special subjects, for the nation.[11] The publication of the *Union list of serials in libraries of the United States and Canada*[12] has given impetus to this form of cooperation by demonstrating

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[9] See Flexner, op. cit., p. 173-75, selected references, p. 177-78; Wyer, J. I. Reference work. A. L. A., 1929, Chap. 5.

[10] American Library Association. Survey of libraries in the United States. A. L. A., 1926, v. 1, p. 245-48; Bay, J. C. Coordination in the purchase of books. Libraries 34:9-12. January, 1929.

[11] Works, G. A. College and university library problems. A. L. A., 1927, p. 60-62.

[12] Published by H. W. Wilson Co., New York, 1927.

what can be accomplished through definitely located sets of serials in various parts of the country. Libraries are deliberately refraining from the purchase of sets which may be found within one or two hundred miles.

Another aspect of cooperation is found in the avoidance of duplication of specialties which are being developed in neighboring libraries or which are so highly restricted in subject as to require development in only one place. It is reasonable that a large collection of Americana should be developed in New England (the John Carter Brown Library), another in the Middle West (the Clements Library), and even a third on the Pacific Coast, but it would seem quite undesirable to have three or more on the Atlantic Coast and none elsewhere. Fortunately this situation does not exist. Is not the time approaching when libraries must face the unalterable facts that accommodations are limited, that not everything can be in all places, that duplication in minutiae is unnecessary; and therefore, that specialties must be developed? Would it not be sound policy to insist, for example, that one big collection on the Crusades be the special commitment of one library, to which students should come for study and research? It is a known fact that one professor developed successively in three universities in which he taught, three similar collections on the Crusades for his own special use. Are these three necessary? Cooperation would relieve the other libraries of the necessity of purchase beyond the working tools in the subject and release funds for the building up of their own entrusted collections.

As a further development, libraries of a region might cooperate in subscribing for the expensive scientific periodicals, the copies to be placed in a central depository library and lent to the cooperating libraries as called for. Such a scheme has been proposed for New England.[18] The financial

[18] Eastern college librarians conference. Library Journal 52:34. January 1, 1927.

saving to each library is the controlling factor here, each library securing a wider range of periodicals at no greater expense than at present, and access to many which it could never hope to afford.

Deposits. In addition to sharing in the extension of the book resources by means of inter-library loans and demarking the fields of purchase, libraries are also cooperating by placing deposits of books where they will be of the greatest service. Sometimes the transfer is made outright, as when the medical collection of the Newberry Library in Chicago was turned over to the John Crerar Library in the same city. Sometimes the transfer is on indefinite deposit, as when the Rhode Island State Library deposited all its geological survey reports and bulletins with the Brown University Library and thus made one center in the city (and in this case in the state) for the study of this material. Knowledge of such cooperation in city, state, or region helps the selector to decide at once whether or not to secure a book.

All these forms of cooperation exist in various parts of the country and the demands of space and money are bound to make them more and more common. They cause library service in the aggregate to become increasingly efficient, and improve the selection of an individual library by broadening its scope in some subjects while narrowing it in others.

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See also Selected references in Flexner, J. M. Circulation work in public libraries. A. L. A., 1927, p. 177-78.

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[14] See also references under College and university budgets, Chap. 10, p. 334.

Questions and Projects

1. Analyze a few annual reports of libraries of various sizes to find out the relation of circulation to amount spent for books. Compare with Thomson's *Reasonable budgets.*
2. Show how it is suicidal to a library to cut its book fund.
3. Select for a specific library a collection of books over a period of time (a semester) with an assigned amount of money, selecting titles from the *Publishers' Weekly,* the *Booklist,* or the *Book Review Digest.* (This project contemplates a weekly or monthly checking of the aids with a certain type of library in mind. At the end of the period the selections should be reviewed and the earlier choices rechecked in the light of the semester's study.)
4. Select for purchase a collection of books for a library, with a certain amount of money, stipulating the size of the library and the book budget available, with special funds in addition for certain subjects which need not be bought, as genealogy, Americana, art books, etc.
5. Look over a small section of a library with which you are acquainted and see if you can suggest a title or two which is lacking in a subject of interest to you.
6. List the special collections of a few libraries with which you are familiar. Suggest another specialty which any one of them might reasonably add.
7. Present arguments to the president of a college to install or retain centralized book funds, unapportioned.
8. Outline a program whereby an order assistant may increase his book selecting ability; a reference assistant; a circulation assistant.
9. As a contribution toward cooperation, can you suggest one or more commitments which a good-sized library of your acquaintance might accept?
10. Can you think of any deposits or transfers of books to or from a library with which you are acquainted? Would such cooperation be possible? Why? or Why not?

CHAPTER V

Evaluation of Contents—Books of Information[1]

Reading for Evaluation

Evaluating Books of Information

Biography	Philology
History	Sociology
Geography and travel	Religion
Fine arts	Philosophy
Science and useful arts	Bibliography

Criteria for Books on Specific Subjects

Reviewer's Report Form

After assessing a demand and calculating his resources in meeting it, the selector must determine on the book which will render the required service. Selection is thus influenced by the content of the volume as the contribution of the author. A book must be appraised and evaluated; for its inherent value alone makes it worth selecting for an intended use. Books are therefore to be analyzed and tested by criteria so that they may be judged for their suitability. It is the purpose of these two chapters to set up these criteria for the main subjects on which books are written and for the forms of literature in which books appear. A division is made here between books of information and books of literary value, since the criteria for each of these groups follow different outlines. An old grouping of books follows DeQuincey in

[1] Some instructors may wish to begin the course in book selection with this chapter, others may wish to precede it with chapter nine on Aids in selection. There should be no hesitancy on anyone's part in adapting this book to the requirements of a course.

distinguishing the literature of knowledge and the literature of power.[2] Another grouping might be factual writing and imaginative writing. All three of these denote practically the same allocation. A familiar classification among librarians looks toward the use of the books by people of various ages, tastes, and occupations: "A live library contains (1) books of information, which give us facts; (2) books of inspiration, which lift us to higher planes of thought and feeling; and (3) books of recreation, which provide mental and spiritual outlets, which help us to forget our troubles and lose ourselves in the experiences of others."[3] These distinctions, however, are not hard and fast; some books may embody all three kinds, as Durant's *The story of philosophy.*

This chapter will proceed through the subject classes of the Decimal Classification, working backward from Biography and History. Works of literature (the 800's) are considered in the next chapter. Any evaluation of children's books is left to a separate textbook in this series.[4] Special aids in selection are to be found at the end of the discussion of each class.[5]

Reading for Evaluation

The way to test a book is to read it. There are various types of reading, and students and librarians must learn how to read for evaluation purposes. The librarian who reads is indeed lost if he tries or even hopes to read all those books he would like to read; but he is saved if only he learns to read

[2] Some credit Francis Bacon with originating this grouping; Ruskin and Hamilton Wright Mabie emphasized it. It has been suggested that in literary criticism America has advanced from Mabie to Canby.

[3] Yust, W. H. Essential features of an efficient municipal library system. New York Libraries 11:69. May, 1928.

[4] Power, E. L. Library service for children. A. L. A. (In preparation.)

[5] It is expected that the teacher in the library school will develop and amplify this discussion by lectures, projects, and outside reading, while the librarian will supplement it by further reading and study.

aright, following discreetly the well-known Baconian admonition as to tasting and chewing as well as swallowing and digesting. Most librarians have an innate love of books and of reading which can be only partially gratified. It is touch and go with many a volume; a hasty examination, merely to make one familiar enough with it to have a speaking acquaintance. Occasionally a new volume seems to have greater appeal to the selector. He takes it home to skim and keeps awhile to scan. No higher compliment can be paid a book. It is necessary to cultivate an ability to glean swiftly, comprehensively, and accurately, to get the gist or main points of a book, to develop the radium eye which reads books through their backs. Only occasionally, as in vacation time, comes the chance to read for recreation in leisurely content the volumes long deferred.

To be acquainted with books and literature, to recognize works of merit, to decide what to buy and what to refrain from buying, to distinguish the mediocre and the poor, to evaluate accurately—these are some of the requirements in a competent selector. To acquire this competence one must be familiar with the good and cognizant of the bad in the literature of the past, must study what has been neglected, and must apply tests of significance to the old in order to try out the new. For this reason an effective method of teaching evaluation is to pick out the important literature of a subject in order to gain a working knowledge of the best features, to set up criteria for judging, and then to apply this knowledge and judgment to the new books as they appear. This is the method followed in these chapters. A literary background must be assumed;[6] it is the library point of view toward the book which is now to be developed, the point of view which appraises a book for its possible use in a library on the grounds surveyed in these chapters.

[6] Each library school must decide for itself whether it is necessary to give or to require a course in literary history and appreciation.

Evaluating Books of Information

In each of the subsequent discussions special emphasis is laid on those features which are essential to or characteristic of a subject.[7] The desirable qualifications to be sought in an author are especially detailed.[8] The forms of books in each subject are distinguished and exemplified.

BIOGRAPHY

Biographical writing is perhaps the oldest form of narrative. The autobiography almost certainly is. The personal feature is uppermost in the mind of youth; naïve boasting is found among children and savages. Every small boy runs to his mother and confides the day's doings, relating the events which have happened to him in his work or his play. Just so in the childhood of the race we can conceive of the hunter returning to his camp fire and relating his exploits in the fight or in the chase. In both the point of view is subjective. The pictographs drawn on the walls relate what happened to the cave-man. The records of the Egyptian inscriptions glorify the deeds of the Pharaoh who caused them to be written. The self-story is told at the time and succeeding generations repeat it. It becomes the personal story sung by the bards and woven into myths. It starts as a true biographical narrative, it becomes colored with imagination until it finds itself a hero tale. The legends of the ancient world are woven around some heroic character, such as Hercules, Theseus, or Thor; those of medieval times likewise glorify King Arthur and his knights; Robin Hood and his band.

Professor Hillyer has aptly pointed out that the seed of all

[7] The books cited in Chapters 5 and 6 as examples to illustrate the various kinds of writing have been for the most part chosen from the A.L.A. catalog 1926.

[8] Authors, translators, and editors are discussed further in Chap. 6.

fiction was biography.[9] But with advancing sophistication the poetic spirit (the imagination) declined and the prose spirit (the reason) developed. The demand arose for facts. If marvelous events were wanted, they should be invented. Thus biography and fiction parted company. But Professor Hillyer believes they are coming together again in the romantic biography so popular today. Biographical writing is being shaped in the narrative pattern; fiction is being more and more concerned with character drawing.

In the development of biographical writing, in common with other forms of literature and art, a uniform tendency may be observed. Throughout the classical tradition the records dealt with kings and persons of rank to the neglect of the common people. Human nature was there, but the stories, poems, and pictures concerned themselves with the aristocracy. Only in comparatively recent times has this classicism given way to realism. The personal stories of old deal mostly with men of rank. Today they record the lives of leaders in any walk of life who have contributed to the progress of mankind in any important way. Xenophon recorded the life of Cyrus, Plutarch compared the great men of Greece and Rome, Tacitus glorified Agricola. Today we have obscure *Hunger fighters* and *Microbe hunters* honored by de Kruif, and a life of *Bryan, the great Commoner.*

The writing of biography. Biography, as defined by James C. Johnston, should be "as true to life as human skill can make it." W. R. Thayer says "its aim should be to tell the story as the actors or heroes underwent it." This is realism indeed.

Accuracy of portraiture is the ideal in the art of life-writing—to paint the picture as his companions saw the man, so that one of them might say: "This is the man I knew as he lived among his fellows." To define a personality clearly is

[9] Hillyer, Robert. The new biography. In Creative Reading. January 15, 1929.

the aim of biography, to represent a life so perfectly that it is recognized as true. Such portraiture is to be found in the biographies mentioned later in this discussion. Allen's *Phillips Brooks* and Thayer's *John Hay* may be cited here as examples. The delineation concentrates on the man, not on the age or community in which he lived. History concerns itself with the activities of a group or of an individual to a group, for history derives its concepts from particulars; it is "a generalization of biography." The historian furthermore asks if the portrait is true; and it must be to endure. The public however asks if it is interesting; and it must be to be sought for reading.

This introduces a second requirement of a biography: *dramatic effect*. Not only should the portrait of the man be accurate, but it should also be rendered as dramatically as possible. This requires a careful selection of material, a proper proportion in its use, and a well-regulated design in its arrangement. The biographer thus adopts the recognized scheme of a play with its suspenses, climaxes, and dénouements. Emphasis on some leading characteristic or idea assists in such a presentation, while secondary characters contribute toward building up climaxes. The "biographee" is the leading character in this drama, emerging as in a painting from a background of lights and shadows. The story of his life unfolds the interplay between himself and his environment. Cause and effect are adequately shown. The chronological method may do this, but sometimes other arrangements are more effective. A very early biography meets this test of dramatic effect in the story of Joseph as told in the *Bible*.[10] Modern biography is using it to good advantage in the writings of Gamaliel Bradford and Lytton Strachey. By arrangement and selection the person is presented in unmistakable outlines. It is the keynote method. By it a definite picture is made.

[10] Genesis, 37, 39-47.

A lifelike portrait is to be desired. "Fossilized biography" has small interest for anyone. But a vivified personality, a re-created life, transmits its character to those who knew not the man himself. Thus may they estimate him truthfully. Sabatier's *St. Francis of Assisi* gives such a picture. Gibbon called for "the truth—naked unblushing truth." This realism calls for facts, but more than facts are needed. There must be something behind them. It is the person's human character which perpetuates his individuality and reveals the real true man as he walked among men. Ordinarily the person should be deserving of a biography because of the part he has played in the checkered game of life.

The biography, then, in which a worthy person is accurately and truthfully portrayed, presented with dramatic effect, and revealed in a lifelike manner, is likely to achieve a deserved recognition. Yet all these elements may be present but the vital spark be wanting. This lifegiving energy springs from the author. He must supply the style which makes the biography readable, the understanding which interprets correctly the acts of the protagonist, be they good or bad, and the enthusiasm which carries the writing forward to a truthful presentation.

The style of the author adds flesh and blood to the skeleton of dates and actions. Having drawn on the records for his material, and having arranged the incidents in a telling order, he enlivens them with anecdotes which illustrate the character and animates them by his mode of expression. Though he must keep himself out of the picture, he is responsible for the success of the presentation. Yet he is not the creator of the life, but the compiler and critic who interprets it so that the biography may be forceful and convincing. Good examples of self-effacement are *Israfel* by Hervey Allen in his study of Poe, and *Life and letters of Walter Hines Page* by B. J. Hendrick.

The biographer's *access to sources* is an important part of

his equipment. Here lies the basis of his authority in offering a life to the world. A personal acquaintance, as of Boswell with Johnson and of Lockhart with Scott, reproduces an intimate picture which causes the man to live again in his words and sayings as well as in his deeds. But frequently close acquaintance discolors the canvas by flattery or evasion. This is especially true when written by a member of the family. If written while the person is living, the sketch is bound to be incomplete and is likely to be partisan and uncritical. This is particularly true of campaign biographies and others hurried to the press to catch the fleeting moment of popularity or notoriety.

Letters, journals, and diaries are fruitful sources for the biographer. From these he can lift the distinctive extract which helps to prove his point. Liberal but not too ample quotations are frequently the most illuminating form of biography, as in the *Life and letters of Stuart P. Sherman* by Zeitlin and Woodbridge. On the other hand, letters which are long and of doubtful importance may spoil the interest by reason of wearisome and petty detail.

Pitfalls of biographers. The *misuse of letters* is but one of the various pits into which biographers may fall. It has been ofttimes felt that some intimate details should not be exposed to public gaze. In regard to the *Letters* of the Brownings, Leslie Stephen remarks: "The sense that so intimate a set of letters should not be laid bare to the public has been gradually overcome by the perception of their singular charm." Sins of this sort have been committed in the name of candor to the detriment of the reputation both of the biographer and of the subject. The ethics of the matter must be valued in the light of the obligations inherent in truth to the character and in justice to the public. Doubtless a tidy bit of gossip or scandal is a succulent morsel for the gaping mouth of the vulgar herd, but the biographer is catering to the commonalty if he includes the tittle-tattle for the sake of

catching the crowd. On the other hand, suppression of vital material is not warranted.

Distortion is another pitfall for the biographer. Extenuation on the one hand is without defense, while contrariwise malice is inexcusable. Both misinterpret; both give an oblique picture. To follow the wishes of the family and omit essential eccentricities is as unjustifiable as to satisfy the cravings of prejudice and emphasize unfavorable crotchets. Froude's *Carlyle* was severely criticized because he stripped away the veil too far in paying off his grudge. Mud is readily at hand in the muckraker's pit. On the other hand, it is possible to put things in too favorable a light and to overstate the virtues of the character. While the biographer must have enthusiasm for the person of whom he is writing, he should avoid idealizing him. Reliability as a biographer calls for discretion so as to maintain balance and proportion.

Another angle of distortion is the temptation to prove a pet theory; or to controvert a tradition. In either of these, specious reasoning and special pleading are apt to take the place of just judgment.

Forms of biography. The forms of biographical writing may be considered as of two main kinds, depending on whether the treatment is subjective or objective. The subjective form is autobiographic. It includes a variety of self-writings, such as autobiographies proper, letters, confessions, diaries, memoirs, reminiscences, travels, and the like. The objective form is the opposite of the autobiographic; another person tells the life-story. It includes the biography proper, whether individual or collective, biographical essays, biographical poetry, literary portraits, anecdotes, personalia, and all the minor varieties.

1. Autobiographic writings. The *autobiography proper* presents the truth as the subject himself sees it. Differences in personality make each distinct and unique. They vary from Franklin's *Autobiography* to *The education of Henry*

Adams; from Booker T. Washington's *Up from slavery* to W. H. Hudson's *Far away and long ago*; and include Riis's *The making of an American* and Grenfell's *A Labrador doctor.*

Letters reveal intimate glimpses of the writer's thought and feeling about many matters. They are usually sincere and unaffected, though some men have been accused of writing them with one eye on posterity. Famous letters are those of Lady Montagu, Lord Chesterfield, Lamb, Walpole, Stevenson, Page, and Lane.

Confessions and meditations go beyond the bounds of an autobiography since they reveal the significance of some event or series of incidents in the inner life of a person. Well-known revelations of this kind are the *Confessions* of St. Augustine and Rousseau, and the *Apologia pro vita sua* of Cardinal Newman; the *Journal* of Marie Bashkirtseff, and Jeffries' *Story of my heart.*

Diaries and memoirs are published under a variety of titles, such as journals, memorials, recollections, reminiscences, memories, mémoires, chronicles, and records. These have been described as "biography in undress." They give intimate details of the way the person thought and felt and acted, they are a frank view of his conduct, a close-up study in personality, and often present a contemporary revelation of the period as well as a record of his private life. In this group are to be found the writings of Xenophon, Caesar, Cellini, Casanova, Greville, Pepys, Evelyn, Amiel, Thoreau, Grant.

Books of travel frequently reveal as much of the author as they do of the country visited. They thus come within the scope of the subjective autobiographic writing. Some of these self-revealing travelers have been Marco Polo, Sir John Mandeville, Cook, Mungo Park, Stanley, Stevenson, Harry Franck and Harry Foster.

2. Biographic writings. The *individual biography* of the

objective type is generally thought of first when the word "biography" is mentioned. The preceding discussion has been chiefly concerned with this form as typical of the others. James Boswell has been termed the "prince of biographers" because of his famous life of Samuel Johnson. Other individual biographies of high rank are Lockhart's *Life of Scott,* Carlyle's *Cromwell,* Stanley's *Arnold,* and Southey's *Nelson.* What is it that makes these biographies great? Is it not because we discern that complete and true pictures of the men have been given us, a totality which enables us to feel acquainted even though we have never met them? They fulfil the criteria laid down for good biographies in the earlier part of this study: accuracy, dramatic effect, lifelikeness, a worth-while character to portray, a vital style, access to sources, sympathy and enthusiasm for the subject.

Individual biographies vary in scope from a full and complete picture of a life, through a partial treatment of some important features, to a brief biographical notice or a study of only one aspect. They also vary in the point of view, depending on the historical, sociological, or psychological approach. Biography is thus closely allied to other subjects. The major interest of a man may be so emphasized that the volume becomes a contribution to the history of science, music, engineering, or philosophy. The historical and sociological aspects may be found in the lives of almost any ruler or statesman, as Caesar, Napoleon, Washington, or Lincoln. The psychological aspect is a recent development, and is well illustrated in Maurois' *Ariel,* a study of Shelley. Lives closely associated with a subject are *Pasteur* by Vallery-Radot, for science, and *Alice Freeman Palmer* by her husband, for education.

Collective biographies group lives by types of careers, by subject, or by character. A biographical dictionary is the extreme example of this form, but Plutarch started it with his comparative lives, Johnson continued it in his *Lives of*

the poets, and many others have contributed to it in such works as Mrs. Oliphant's *Makers of Florence,* and Overton's *Authors of the day.* Such compilations amplify the resources, by providing at low cost per person accounts of people not available in individual biographies, thus rounding out the list of names.

Biographical essays arose when some one had discovered a new angle to present about a man, or had a special point to make. Examples of this are Macaulay's *Essay on Milton,* Carlyle's *Essay on Burns,* his hero-worshipers' series, and Emerson's *Representative men.*

Biographical poetry reveals the innermost thoughts, feelings, and aspirations of a man, as is the case with Tennyson's *In memoriam.*

Literary portraits are lifelike pictures in prose. They are comparable to sketches and vignettes in their desire to develop traits and subordinate events, using just enough background to bring out the features. Well-known examples of this form are Barrie's *Margaret Ogilvy,* Benson's *Hugh,* and Mrs. Gaskell's *Charlotte Brontë.*

Minor varieties of individual biography include anecdotes, personalia, obituaries, and epitaphs on the favorable side, to caricatures, lampoons, libels, and similar unfavorable data on the reverse.

Biography as a literary form has a wide appeal. In libraries it stands next to fiction as most popular with readers. It is valuable for the understanding it gives of human nature, for the material it offers for psychological study, and for the side-lights it affords on every subject.

Special aids in selecting biographies.

A.L.A. catalog 1926, biography section.

A.L.A. reading lists, as Some interesting people, and Men who have succeeded.

Graham, Bessie. Bookman's manual. 3d ed. Bowker, 1929, Chap. 23-24.

Gray, W. F., ed. Books that count; a dictionary of useful books. London, Black, 1923.

Sonnenschein, W. S. Best books. 3d ed. Putnam (Routledge), 1910+, pt. 3.

Standard books. Nelson, 1910-14, v. 1.

Standard catalog for public libraries; biography section by M. E. Sears. 2d ed. Wilson, 1927, and annual supplement.

Tappert, Katherine. Viewpoints on biography. (Viewpoint ser.) A.L.A., 1921. Supplemented by Recent viewpoints in biography. Enoch Pratt Free Library, 1929.

Bibliographies in books listed under Selected references at end of this chapter, as Burr, Dunn, Johnston, Thayer, and Valentine.

Periodicals with book reviews:

See list under History, and general reviewing periodicals in Chapter nine, Appendix one.

HISTORY

Difficult indeed is the task of the historian. He must retrace the steps of the men and women who have acted their parts in the drama of life, he must uncover the facts, deduce the causes, interpret the meaning of events, re-create and reconstruct accurately, and withal write his history entertainingly. His fellow historians demand the truth, his readers ask for art in the telling of the truth. In biography the aim is to do this for one man; in history it must be done for many. This multiplies the difficulties and complicates the entanglements. Many men, many minds; many deeds, many motives behind those deeds. High, low, rich, and poor, statesman and politician, patriot and traitor, all contribute to bring about the events which have occurred. It takes a wizard's insight to unmask the secret reasons.

Historiography. What is history? It is the story of man's relations with his fellows, it is social human history as distinguished from natural history, it is the record of man's

progress. Its purpose is to reveal to mankind the lessons of experience learned by those who have gone before; its hope is that man may profit by this teaching; its despair is that the present seems to learn so little from the past. War has been proved an abomination of desolation, but this does not prevent each new generation from playing with fire until its own fingers are burned.

Historiography is generally divided into the "old school" and the "new school." The demarcation is fixed in the nineteenth century when Niebuhr and Ranke introduced the scientific method of research and the seminar method of instruction. Before their day, history was written as literature or was compiled as chronology. Only one historian of an earlier day is accepted by the new school as sufficiently accurate in method: Edward Gibbon. The others are discounted as writers for effect or for a purpose. They have been grouped according to their ability. Some are distinguished men who have written with such literary ability that their works endure, as Bancroft, Prescott, and Motley; others are the earnest industrious workers in a chosen field, such as Brodhead and O'Callaghan for New York state history; while still others are delvers after the small hidden facts by which a structure of history can be reared.

The new school of historiography follows the method of the scientists in their observation of facts and in their effort to discover how things actually happened. Diligence in probing the sources, accuracy in stating the data, discernment in deducing conclusions make up the modern conception of historical study and writing. History cannot be an exact science, but it can be presented in a scientific spirit.

Truth therefore is the first test to apply to a historical work. This truth implies dependable sources, accuracy of statement, and reliable citations.

Sources may be original or secondary. Original sources are manuscripts and contemporaneous accounts written or

told by eyewitnesses. The original documents must be consulted if they have not been published. When reprinted, they become more easily available to students, as in the case of the *Old South leaflets*. Secondary sources are the books written by authorities and based on original sources, as the volumes in the American Nation series. It is also important to know whether all the sources have been investigated and utilized that could be made available. Thus access to documents is a necessary part of research. The light thrown on the history of Greece through excavations has revealed the flaws in the conclusions of Grote and illumined the deductions of Holm. Visits made in person to a locality form part of the observation of original sources. With diligence and discernment a reliable physical background may be reproduced. Breasted has made the ancient world live again through his investigations and his imaginative comprehension. In history, as well as in biography, letters, journals, and diaries are fruitful source material.

Accuracy is an essential factor in a true statement. For this, the facts must be ascertained correctly. This embodies research and the digging out by patient study of authenticated happenings.

Reliable citations refer to the documents, the inscriptions, the coins, and the records upon which the statement of truth rests.

It is not enough however to study the sources diligently, to investigate them accurately and impartially, and to cite them reliably. In order to present the truth, the facts must be interpreted justly.

Interpretation requires a critical judgment as to the significance of the facts which have been brought to light. The data must be set in order, a right selection made, and a correct decision arrived at. Impartiality is essential, whereby an unbiased declaration appears. Neither suppression, nor falsification, nor exaggeration is allowable. A judicial mind, "an

experiencing nature" (as Walter Bagehot expresses it), and a comprehending imagination assist the historian in his interpretations. He must not create or invent, but re-create and reproduce. Thus he reconstructs the events and deduces the causes as the trained mind of the skilled detective searches out the truth from the clues uncovered.

Yet it is still not sufficient for a historical work to be absolutely true. Almanacs and chronological tables are accurate and reliable but remain quite unreadable. History must be humanized along with science and all other knowledge. *Literary art* will recall the dead to life. Charm of writing and an attractive style will clothe the dry bones of fact with the living tissue of human interest. If a work is dull it will not be read; it may be used for reference but not for reading. As Fortescue well says: "The letter killeth, but the literary spirit maketh alive."

In addition to a clear literary style as a part of the art of the historian, *proportion* in selection and arrangement is also desirable. Overemphasis on one part unbalances the scale. Macaulay was never able to finish the history of England for the period he had planned because he lost himself in the maze of the plots and counterplots of James II and William, Prince of Orange.

Scope of histories. Works of history range from complete outlines, such as have been presented by Wells and Van Loon, to an intensive study of a brief epoch, as in the single volumes of the American Nation and Chronicles of America series. No one today attempts to write single-handed a complete history of the world, as Sir Walter Raleigh did. Such works are now undertaken cooperatively, as has been done with the Cambridge ancient, medieval, and modern histories.

History, therefore, as a subject is usually divided by time and place, so that we have, in our classification schemes, general works, ancient, medieval, and modern history, and the histories of Europe, America, Asia, Africa, and Oceanica,

and the subdivisions of these continents by individual countries and periods, such as France, the United States, the Reformation, and the world war.

Forms of historical writing. Typical histories may serve as guides for appraising past productions and evaluating the present. Almost all the older histories are *narrative* in form, from Herodotus and Thucydides through Froissart to Parkman. Carlyle's *French revolution* is the supreme example of the *descriptive* form, though the pictures which Motley draws entitle him to be considered here as well as under the narrative mode. For the *philosophical* form, Guizot may be cited as well as Spengler. The *critical* form is well represented by Rhodes and Bryce. The *modern* school is exemplified by Breasted and Beard in their emphasis on the daily life of the common people, on social and economic influences, on mass movements and tendencies. All writers of any importance today base their conclusions on minute scientific research into original records. The emphasis is also shifted from wars and battles to reasons for and the results of war. Because research has developed specialists, a new form of historiography has arisen, the *composite* or synthetic form, in which the social, political, economic, scientific, and cultural life of a people is woven into a whole. Beard's *Rise of American civilization* is an example of this.

These different forms of historical writing are supplemented by types or classes. They begin with source books, official documents, military and naval records, and other original data, and include textbooks, personal narratives, theoretical discussions, and imaginative writings. Historical fiction is a form allied to biography and history. Examples are Atherton's *The conqueror,* Reade's *The cloister and the hearth,* and Scott's *Waverley novels.* Fortescue rather laments this when he says, "Every really great romance-writer made is a great historian lost." Not only are biography and historical fiction allied to history, but books of travel, arche-

ology, ethnology, and social and political science contribute to the study of man's relation to his fellows.

In the make-up of a historical volume, citations, references, and bibliographical data are absolutely essential, as is also an index. Maps, illustrations, facsimilies, and portraits add to its value and are deemed of real importance; indeed, the illustrative feature is so keenly recognized that the Chronicles of America series has been supplemented by the volumes devoted in this way to picturing history, entitled *The pageant of America.*

Qualifications of the historiographer. From the foregoing discussion a few of the difficulties to be surmounted by the historian are apparent. After he has carried through his researches and gathered his material, after he has construed the meaning of occurrences and selected illustrative events, after he has balanced the component parts and harmonized the conflicting issues, after he has written with literary skill and conveyed the story of what has happened with truth and accuracy, he must appraise himself to avoid personal defects and to eschew natural and artificial limitations.

The value of his work may be entirely nullified if he is biased, partisan, or prejudiced. Personal opinions, if too strongly obtruded, may vitiate the account. He may write to demonstrate a theory, building up an argument from a quite false premise.

Natural limitations are subjective, arising from religious convictions, political beliefs, national ardor, or class consciousness. Artificial limitations are objective, springing from a desire to defend a religious belief, to justify party action, to stimulate national pride, or to promote class solidarity.

In addition to a recognition of these traits which influence the historiographer, a knowledge of his scholarship and experience helps in evaluating the worth of his contribution.

A historical work which embodies all of the foregoing cri-

teria is sure to take its place with the literature of history; and obviously, the more a study approaches these requirements, the more assured will be its acceptance by historians and readers.

Special aids in selecting books of history.

Cambridge histories (ancient, medieval, and modern). Macmillan. Bibliographical lists.

CHANNING, EDWARD, HART, A. B., and TURNER, F. J. Guide to the study and reading of American history. Rev. and enl. ed. Ginn, 1912.

DAVIES, W. W. How to read history. Doran, 1924.

DUTCHER, G. M. A guide to historical literature. Macmillan. (In preparation, expected in 1930.) Will supersede Adams, C. K. Manual of historical literature. 3d ed. Harper, 1889. o.p.

HARRISON, FREDERIC. The meaning of history and other historical pieces. Macmillan, 1904, chap. 1-3.

LARNED, J. N. The literature of American history. A.L.A., 1902, with supplements for 1900 and 1901; and supplemented by Writings on American history, annual to date (except 1904 and 1905).

———New Larned history for ready reference, reading, and research. Nichols, 1922-24. 12v. Bibliographies at end of articles.

SHEARER, A. H. Guide to historical literature. In preparation for publication by A. L. A. in Viewpoint series.

Standard catalog for public libraries; history and travel section. Wilson, 1929.

General bibliographies as listed under Biography: A.L.A. catalog 1926; Graham, chap. 35-40; Gray; Sonnenschein, pt. 3; Standard books, v. 1.

Periodicals with book reviews:

American Historical Review. Washington, D. C.

Current History. New York.

English Historical Review. London.

Historical Outlook. Philadelphia.

Journal of Modern History. Chicago.

Times (London), Literary supplement.

Yale Review. New Haven, Conn.

The *seeing eye* and the *graphic story* are two qualities of the traveler which make his report attractive. A travel book assumes importance when a trained sightseer records his observations adequately, discerns instinctively the unusual and the significant, associates events and facts with conditions, or interprets what he sees and learns with sympathetic understanding. On the other hand, more than in most other subjects, travel literature suffers from writers who rush into print with cocksure opinions about a country after a visit of only a few weeks and with notions about conditions which may be only half right or even entirely wrong. Tourists are especially apt to see only one side of life and seldom have a chance to get beneath the surface of things. Even investigators may be shown only what their hosts desire and thus may secure a wrong perspective. In evaluating a book of travel, therefore, it is important to learn as far as possible the reliability of the author's own observations and of the sources of his information.

Added to correct observations, reliable information, and intelligent interpretation, a picturesque style makes a travel book appealing to the reader. This ability to carry forward the interest from point to point and to arrange the narrative in a graphic way differentiates the worth while and enduring from the unimportant and ephemeral. A monotonous cataloging of things seen, a record of petty and insignificant detail, a too personal narration are detrimental to the value of the book.

Pertinent *illustrations* illumine the narrative if they are aptly chosen, and reliable and well-executed *maps* clarify the journey. Some books have been printed on heavily coated paper in order to include half-tone photographs in the text. If these books run to many pages they are thus made so heavy that it is difficult to hold them for reading.

The scope and forms of travel books. Travel literature covers a wide range. It begins with guidebooks. It includes letters from travelers as they journey, narratives of trips, descriptions of countries and places, reports of explorations and discoveries, results of archeological investigations and antiquarian research, stories of journeys to strange or inaccessible regions, accounts of travel in unusual ways, opinions upon conditions by foreigners who view the country from a novel angle, and association volumes which point out for visitors or stay-at-home travelers the current traditions. Travel books are thus related to history, sociology, economics, natural science, art, literature, indeed to every form of human interest.

The *guidebook* form is readily recognized, with its emphasis on the things worth seeing. Such books may be general for a region or local for a city. The Baedeker Guide books and the Muirhead Blue guides are well-known examples, as well as the Rider guides to New York and other cities. The chief value of such books depends upon their being up-to-date.

The *narrative* form is usually a chronicle of events hung on the thread of a story. It is written by one who has made a trip, basing it on his diary, memoranda, and letters. Its justification is an unusual experience, a visit to a strange place, travel in a novel manner, or something that makes the account a contribution to those who, like the Athenians, wish "to tell or to hear some new thing." As an example of this general form Marco Polo may be mentioned to start with. In more recent times we have had Mark Twain, R. L. Stevenson, W. D. Howells, and the inveterate vagabond Harry Franck. Visits to special countries as Andorra or inaccessible places as Tibet, are frequently combined with adventure and exploration. Thus we have McGovern, Sven Hedin, H. M. Stanley, Hudson Stuck, the Kolb brothers, S. E. White, and Roosevelt. Sea trips also come under this heading with

Dana, Slocum, and Bullen recounting their adventures. Polar explorations make thrilling tales, from Kane and Greeley to Nansen and Peary for the Arctic regions, and Amundsen, Scott, Shackleton, and Mawson for the Antarctic. New methods of travel also give us new narratives: bicycle trips, motor trips, and now airplane journeys. Stevens' *Around the world on a bicycle* was unique in the 1880's. Louise Closser Hale "discovers" various sections in a motor car, and E. A. Powell has tried many a road difficult for an automobile. Tales of first flights in airplanes are told by Lindbergh, Byrd, and others. Thus the romance of adventure still weaves its spell in these biographical narratives of travel.

The *descriptive* form may be based not so much on a journey as on a sojourn. It is more a record of settled life in a country, yet by a visitor, written to inform or to set down personal observations and conclusions. Missionaries have frequently done this, as A. H. Smith for China, S. M. Zwemer and P. W. Harrison for Arabia, and Dan Crawford for Africa. Doughty's *Arabia deserta* is an outstanding example of a descriptive work. J. C. Van Dyke has recorded his observations of nature and of man in various parts of the world. Horace Kephart has described the southern mountaineers with much sympathy. Thoreau made his excursions into various parts of New England.

Closely allied to these narrative and descriptive types is the *pictorial* form. This aims to paint in words the impressions received. Examples of this are the writings of O'Brien, H. M. Tomlinson, John Fox, Lafcadio Hearn, and Pierre Loti.

Similarly related is the *scientific* form, which records the observations of the naturalist and thus becomes valuable source material for the student and the scientist. Examples are the writings of Beebe, Muir, Burroughs, Hornaday, Darwin, Humboldt, and Agassiz.

The *economic* and sociologic form treats of social condi-

tions, recording and interpreting impressions. The visitor is usually a specialist in his subject and is thus competent to judge and estimate phenomena and tendencies in his field, be it financial, educational, political, or other. Some examples of this form are the books by C. S. Cooper, W. H. Dawson, J. G. Brooks, and Arnold Bennett.

The *associative* form links the places visited with literary, historical, or artistic references. Such books are suggestive for the prospective traveler, evoke pleasant memories for the returned tourist, and are a present help to the sojourner seeking guidance. Examples are the books by Laurence Hutton, E. V. Lucas, A. J. C. Hare, F. G. and A. C. Allinson, G. W. Edwards, and Clara Laughlin. Many travel books are illustrated in such a way that the art interest rivals that in travel, as in those written or illustrated by Joseph Pennell and E. C. Peixotto. Those in which art is particularly emphasized might be classified in the fine arts.

The *antiquarian* form relates the stories of expeditions and of archeological discoveries. Examples of authors in this line are Lanciani, Bingham, A. B. Edwards, Schliemann.

A *philosophical* form hangs a contemplative discussion on a thread of travel, such as is found in Keyserling's *The travel diary of a philosopher,* Münsterberg's *American traits* and *The Americans,* and Siegfried's *America comes of age.*

A number of "travel series" have been issued from time to time, from the Stoddard *Lectures* by one man to an extensive library by various authors, such as the Things Seen series, Home Life in Town and Country, and the Spell series.

Travel books are popular. Because of the number issued, they form a problem in selection similar to fiction and biography. In the *A.L.A. catalog 1926* they comprise over ten per cent of the total number of titles. This is indeed required because of the individual geographical treatment necessary in order to cover the face of the earth. New titles may be tested by the standards suggested here and by the

requirement that some new aspect be present in any contribution.

Special aids in selecting travel books.

RATHBONE, J. A. Viewpoints in travel. (Viewpoint ser.) A. L. A., 1919.

Standard catalog for public libraries; history and travel section. Wilson, 1929.

General bibliographies as listed under Biography: A.L.A. catalog 1926; Graham, chap. 43; Gray; Sonnenschein, pt. 2; Standard books, v. 1.

Periodicals with book reviews:

Geographical Journal. London.

Geographical Review. New York.

Journal of Geography. Chicago.

Scottish Geographical Magazine. Edinburgh.

FINE ARTS

Between the fine and useful arts a rather definite distinction exists both in terminology and concept. Yet some practical utility may be so skilfully and beautifully designed and ornamented that the object becomes a fine work of art. The arts of utility, however, the useful, industrial, and mechanics arts, are usually thought of as including "the trades, which require chiefly manual labor or skill and which engage the ingenuity of the artisan." The *fine arts* call especially for the exercise of imagination and taste and arouse the emotions chiefly through the senses of seeing and hearing. The principal emotions seem to have been raised through these two senses to a high level in our scheme of culture. Pleasurable but less important emotions are induced through the other three senses.

Using these two senses as a basis, we may divide the arts of beauty into the visual and the auditory. The *visual arts*

include architecture, sculpture, and painting as the main divisions, with several minor forms, such as drawing, engraving, photography, decoration, fine printing, and other applications of artistic principles that minister to some utility, such as landscape-gardening, furniture-building, ceramics, glass-making, and the goldsmith's art. The *auditory arts* comprise music, drama, poetry, and oratory. In this presentation we shall omit any evaluation of drama, poetry, and oratory, as these are more appropriately discussed in connection with literature. The opera, however, is usually considered a musical form though it aims at combining all of the fine arts in its presentation, drawing on each to contribute its share in arousing the emotions.

Requirements for authors. While we expect all authors to be capable of writing intelligently about their subjects, in the fine arts this *competency* is required in such an unusual degree that it is of prime importance. Mere acquaintance is not sufficient; first-hand knowledge is necessary. The nearer the author approaches contact with the original, the better the result. He should have visited the prototypes, studied at the sources, and demonstrated a knowledge of his subject. What he has made of himself and what he has done in study and research become prima facie evidence of competency. Proximity to the original approximates source material. In painting, this involves a study of the canvas itself; in sculpture, a visit to the original marble; in architecture, an actual seeing of the building. In the case of a building no longer in existence, a contemporary description may have a first-hand value. An author's temperament, training, or experience may make him more than usually competent to deal with his subject. Professor John C. Van Dyke became one of the leading art critics in America because of his natural bent in the study of pictures, because of his persistent pursuit of observation and acquaintance with paintings, and because he visited the art galleries of the world year after year until he knew them and

their contents as few men did. His books on the study and appreciation of paintings, and his notes on the art galleries of Europe may therefore be accepted as sound, reliable, and informing, and his criticisms of Rembrandts may be startling and yet convincing.

In addition to this competency in criticising, guiding, and evaluating, must come a *lucidity* in presentation which will explain clearly the criticisms advanced, word intelligibly the descriptions made, and illustrate adequately the interpretative evaluations.

Accuracy, minuteness, and significance are all of high importance. These requirements constitute the literary merit of a work on the fine arts. This literary quality is perhaps subordinate to the imparting of information, but it may enhance the value of an art book for the reader. An illustrious example is the work of John Ruskin, whose conclusions may have to be modified but who could write in a fascinating style, whether on architecture as in his *Stones of Venice* and *Seven lamps of architecture,* or on painting as in his *Modern painters.*

The style should be in accord with the subject in hand—picturesque, but dignified in tone, and free from triviality. Word pictures which interpret and describe are well suited to the arts. The Italian critic, Adolfo Venturi, thus visualizes for us Michael Angelo's famous statues of the Medici Chapel in Florence:

> "Beside the trembling slavery of *Night,* a cry of rebellion rises with the terrible awakening of *Day,* a giant who suddenly and impetuously stretches his limbs, cramped in the narrow space. . . . Lorenzo, duke of Urbino, a figure of silence and meditation, sums up, in the hopeless bitterness of his dull gaze, the tragic sorrows and vain struggles expressed by the statues at his feet. There is a look of despair and defiance in the fierce eyes and sombre profile of *Twilight,* a figure tense as steel: a spasm of agony in *Dawn,* who instead of flinging wide the gates of the east, opens the shutters of day on these desperate struggles."

When an artist himself can write, as is the case of Lorado Taft, his book is generally to be preferred to that of one who is not an artist and cannot know as well the practical side. Many an artist, however, cannot write about his work, able though he may be to execute it.

Furthermore, the author should impart *inspiration.* He fails unless he stimulates the desire of the reader. His aspiration should be to inspire so great a liking for the things described that the reader will seek out the works themselves; to create and develop an appreciation that will not be satisfied short of an understanding acquaintance with the painting, the statue, the building, or the musical composition itself; to initiate such a longing to do the thing himself that the reader will resolve to try some skill of craftsmanship which may lead on to artistic endeavor.

Importance of illustrations. Representative illustrations of good quality are a feature to be looked for in a volume on the arts. These frequently supply the inspirational part of the book; they are indeed one of the major criteria in these days of superior reproductions through the printing and engraving arts. An illustrative or expository work may be composed almost entirely of illustrations. They should be well chosen to represent the field of discussion; they should be well executed by a proper reproductive process. As representing the arts, they should be artistic. Illustrations in an art book increase the volume's cost, as well as its weight, and perhaps its size. But they increase its value even more, whether the book is for reading, reference, or study; and art volumes are much in demand by artists, designers, and others.

In books on architecture, engravings, drawings, and photographs aid one greatly in comprehending a description of a building. Pictures of the exterior from various points of view clarify the architecture, photographs of the interior illumine points of discussion, while floor plans and blueprints illustrate the layout. Drawings should be to scale.

In the field of sculpture, the original may be in a museum far away, but a plaster reproduction may be nearby for observation and study. A book on sculpture should not only describe and evaluate but should represent the objects by drawings, sketches, or photographs. Black and white photographic reproductions are best, and they are the more satisfactory when they show statues from two or three points of view. For example, critics are not yet agreed from which angle the Venus di Milo is best viewed or which way the original was intended to face.

The original of a painting may likewise be far away in a museum but reproductions and copies may be studied and viewed nearer home. A good print in color approaches as nearly as possible to the original. It may be either a hand-tinted photograph or a three- or four-color process print. Next to these as a satisfactory reproduction is a photogravure or a half-tone process print in black and white. The larger the size, the greater will be the detail. The result of this desire to represent the original truly and accurately is to make art books large, with a corresponding cost. This tends to make them luxuries for ordinary libraries. Pictures are procurable singly, or in portfolios, or in bound volumes. The unbound form gives greater flexibility for use.

Scope and forms of books on the arts. The subject of a book may be any one of the fine arts: architecture, sculpture, painting, drawing, engraving, photography, music, or one of the allied arts, as printing and design. Its scope may be historical, appreciative, critical and explanatory, illustrative and expository, or pertaining to technical processes. The forms may include standard works, special treatises and monographs on various schools and artists, textbooks, popular handbooks, and compendiums, down to compiled works which are valueless since without authority.

In almost all of these books about the fine arts the author is dealing with that which another has created and he thus

may be considered a secondary authority. It is therefore all the more important that the books contain full references to sources. Bibliographies are consequently to be looked for as necessary data in the textbooks, treatises, and handbooks.

Good examples of the *historical* treatment covering the three major arts are Helen Gardner's *Art through the ages,* Reinach's *Apollo,* and Venturi's *Short history of Italian art,* while the various volumes of the Ars Una series likewise illustrate this form. Under Architecture, excellent specimens are Fletcher's *History of architecture on the comparative method,* and Kimball and Edgell's *History of architecture.* Textbooks also illustrate this method of presentation, such as Hamlin's for architecture, Marquand and Frothingham's for sculpture, and Van Dyke's for painting, in the College Histories of Art series. Under Sculpture, a classic model of this historical form is Lorado Taft's *History of American sculpture;* to this, Isham's *History of American painting* is a companion volume under Painting. Under Artistic furniture is Eberlein and McClure's *Practical book of period furniture.* Histories of Music are well exemplified in Bauer and Peyser's *How music grew,* and Elson's *History of American music.*

Of the *appreciative* form, Barstow's three books *Famous buildings, Famous sculpture,* and *Famous paintings* introduce art principles as well as art history. Hamlin's *Enjoyment of architecture* is an enthusiastic explanation of the basic principles of beauty in architectural design and construction, Caffin's *How to study pictures* is a comprehensive guide in art appreciation, and Van Dyke's *How to judge of a picture* points out some general rules of art which may be practically applied in the gallery. Weitenkampf's *How to appreciate prints* comments technically, historically, and esthetically on the processes of reproduction—engraving, etching, and lithography. Erb's *Music appreciation for the student* is brief, comprehensive, and popular. Krehbiel's *How to listen to music* helps to an understanding of musical forms, aims, and

means of expression. Similar books are Hamilton's *Music appreciation* and Scholes' *Listener's guide to music.*

The *critical,* descriptive, and explanatory form is illustrated by such books as Bond's *Cathedrals of England and Wales,* Gardner's *Handbook of Greek sculpture,* Powers' *Art of Florence,* and Van Dyke's *New guides to old masters.* The volumes of the Masters in Art series furnish brief, critical monographs on single artists. Mead's *Homes of character* devotes a chapter to popular styles of domestic architecture used in America; Rolfe's *Interior decoration for the small home* discusses fundamentals practically and sensibly, and Parsons' *Interior decoration* is excellent for theory. Kobbé's *Complete opera book* and Melitz's *Opera goers' complete guide* are specimens which give summaries of plots, principal motives, and critical comments. Updike's *Printing types, their history, forms, and use* analyzes the characteristics of several hundred styles so wisely that the work is a book lover's book and a criterion for technical students.

The *illustrative* and expository form comprises books which are composed mainly of illustrations with little or no text. A fine example of this form is *Wonders of Italy,*[11] which reproduces with excellent half-tones the chief buildings, statuary, and paintings in that land of art. Other typical specimens of books predominantly given over to exposition by illustration are Hubbell's *Book of little houses* with four hundred pictures and plans, Jones's *Grammar of ornament* with three thousand designs on 112 plates, and Bailey's *Gospel in art* with over twelve hundred pictures reproduced.

Books which introduce the reader to *technical processes* are to be found in all the arts. Typical instances are Saylor's *Bungalows; their design, construction, and furnishing,* Toft's *Modelling and sculpture,* Gleason's *First steps in water color*

[11] Wonders of Italy, pub. by G. Fattorusso, 17 Via Vigna Nuova, Florence; procurable also in separate pamphlets for each important city.

painting, Speed's *Science and practice of oil painting,* Lemos' *Applied art,* Stevens' *Lettering,* Bayley's *Complete photographer,* Foote and Spalding's *Modern harmony in its theory and practice.*

If several books bear on the same subject it is a profitable experience to compare them for method of treatment and probable use. An example of this may be found under amateur play production, where some half dozen titles are available, each of value to the proper group. Most useful for beginners is Clark's *How to produce amateur plays,* but its advice is rather trite for experienced groups who will appreciate more Taylor's *Practical stage directing for amateurs.* Stratton's *Producing in little theatres* is a most helpful book, sane and suggestive. Milton W. Smith's *The book of play production for little theaters, schools, and colleges* is very practical and valuable for any director. Dolman's *The art of play production* is good for the advanced director. Andrews and Weirick's *Acting and play production* and the North Carolina University extension bulletin on *Play production for amateurs* are likewise practical working guides for directors and players. Books dealing with special phases of this subject are Calvert's *Problems of the actor* and Chalmers' *Art of make-up.* Similarly books on auction bridge may be compared to distinguish the merits of Whitehead versus Work, or to pick out Lenz instead of either. Most books on football are for the player, such as Wilce's *Football; how to play it and how to understand it,* but one is for the spectator, Haughton's *Football and how to watch it.*

Music scores. Works pertaining to the history, theory, appreciation, and instruction of music may be evaluated by the same criteria as the other fine arts, but works of music themselves require that the selector know composers, their compositions, the various kinds of instruments, and the music for each. This demands special training and experience in order that wise choice may be made of operas, oratorios, can-

tatas, and vocal scores as well as instrumental, orchestral, and chamber compositions. One cannot go far wrong when representing in a music collection the following composers: *for piano,* Chopin, Debussy, Grieg, Liszt, MacDowell, Rachmaninov, Schumann; *for organ,* Bach, Franck, Guilmant, Mendelssohn, Widor; *for orchestra,* Beethoven, Dvorák, Elgar, Haydn, Mozart, J. Strauss, Tschaikovsky; *for songs,* Brahms, Franz, Grieg, MacDowell, Schubert, Schumann, Tschaikovsky, Wolf; *for oratorios,* Franck, Handel, Mendelssohn; *for operas,* Gounod, Rossini, Verdi, Wagner. The difficulty arises in choosing the lighter and more popular music, in representing schools and countries, and in selecting the elementary, more advanced, and most difficult grades for beginners and others. Knowledge to do this can be acquired only by study and experience.

The users of art books. Books in the fine arts are of interest to the general public, the student and artisan, and the scholar. The first group, the general public, asks for rather popular books which are easily read and assimilated, with few dates and many illustrations. Students and artisans wish the well arranged treatise, in which artists are grouped according to schools, the data are readily accessible for use, and the comments are adequate for understanding and comparison. Scholars not only demand the classified grouping by schools and periods, but a careful analysis of styles, and a thorough and exhaustive treatment by the very best authorities. With a knowledge of these varied demands a selector can evaluate the books and provide them as far as possible.

Special aids in selecting books on the fine arts.

McColvin, L. R. Music in public libraries . . . with select lists of music and musical literature. Grafton, 1924.

Standard catalog for public libraries; fine arts section by M. E. Sears. Wilson, 1928. Annual supplement in preparation.

Bibliographies in comprehensive works, as Macfall's History of painting.

General bibliographies as listed under Biography: A.L.A. catalog 1926; Graham, chap. 41-42; Gray; Sonnenschein, pt. 4; Standard books, v. 3.

Periodicals with book reviews:

Architecture:

Architectural Review. Boston.

Sculpture, Painting, and Collecting:

Burlington Magazine. London.

Connoisseur. London.

Creative Art. New York. (Incorporating the *Studio*, London.)

International Studio. New York. (A magazine for collectors.)

Music:

Music and Letters. London.

Musical Digest. New York.

Allied fine arts:

Art and Archaeology. Washington, D. C.

Theatre Arts Monthly. New York.

SCIENCE AND USEFUL ARTS

Exactness and modernity are features to be looked for in books on the pure and applied sciences. The scientific attitude and the scientific method demand *accuracy* in observation and practice. From careful observations deductions are made, knowledge is systematized, conclusions are reached, and truths are generalized. Each step in the study must be regulated as a consecutive, harmonious, reasonable, and true progression. And not only must the author show accuracy in method; he should present the matter clearly and simply, using precise language. No misunderstandings may be tolerated.

Modernity is also an essential. Discoveries and inventions follow so fast these days that up-to-date material is required. The discoveries of the last fifty years have changed the out-

look of man on nature and the world; and it is reasonable to believe that the future holds as much in store. In considering a book therefore, the date of publication is one of the important criteria. In some subjects, such as the radio, the development has been so rapid that books are soon of no value or authority, and periodicals must be referred to. Furthermore, the publisher of a scientific or technical book should bear a reputation for *reliability* and *competence.* Scientific and technical societies sometimes stand back of a work. Their transactions record the papers presented at their meetings. These may contain reports of the latest discoveries and thus they become the best source material for libraries in their field. Especially is this the case with the United Engineering societies in the United States,[12] and the Royal societies in Great Britain.

Classics in science. Although we look for up-to-date material in science for current needs, certain classics mark the progress of discovery and are revered for their historical significance. They are landmarks along the highway of man's developing knowledge of himself and the world he lives in. A list of such important books in the field of biology is given in Raymond Pearl's introductory manual for the biological student, *To begin with.*[13] A few names to be included in such a list are Lucretius, Bacon, Galileo, Harvey, Boyle, Newton, Lamarck, Faraday, Darwin, Tyndale, Huxley, Galton, Wallace, Lubbock.

Forms of scientific and technical books. The forms of books in the sciences and useful arts range from simple "first books" for the beginner in a subject and popular introductions to technical treatises and tools for the trained worker.

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[12] These include the Transactions of such organizations as American Society of Civil Engineers, American Society of Mechanical Engineers, American Institute of Electrical Engineers, and American Institute of Mining Engineers.

[13] Pearl, Raymond. To begin with; being prophylaxis against pedantry. Knopf, 1927.

Each kind has its place and should be selected and fitted to the one who is to use it.

A study of the readable "first book" has been made by Emma Felsenthal in her *Readable books in many subjects,*[14] prepared for the American Library Association Committee on Readable Books. In her Author's Preface she has considered six characteristics that are desirable in books for readers of limited education. These are: simplicity of language, nontechnical treatment, brevity of statement, fluency, adult approach, and vitality. The titles included in her very selective list illustrate these criteria.

Books illustrative of the various forms may be selected in almost any large subject in the pure and applied sciences. Typical books in Astronomy, Evolution, and Electricity are mentioned here to serve as examples of selection in an exact science, in natural science, and in technology. Similar selections may be made in the useful arts. The principles and criteria are the same.

First books in Astronomy are Clarke's *Astronomy from a dipper* which serves as an excellent guide to the constellations, and Giberne's *This wonderful universe* which presents scientific principles in a simple way. *Popular books* in Astronomy are Lewis' *Splendors of the sky,* which is interesting and accurate; Murphy's *A beginner's star book* (written under the pseudonym of McKready), containing many fine illustrations and describing the use of opera and field glasses and telescope; and Turner's *A voyage through space,* with many pleasing digressions. *Histories* may be illustrated by Berry's *A short history of astronomy,* which is also a good introductory elementary textbook. *Introductions* and textbooks of a more advanced type are evidenced by H. S. Jones's *General astronomy* which is a reliable and scholarly survey with as little higher mathematics as is possible. *Technical*

[14] Felsenthal, Emma. Readable books in many subjects. A.L.A., 1929.

treatises may begin with Mitchell's *Eclipses of the sun* which is not too recondite for the average reader, and Dingle's *Modern astrophysics* presenting the wonders of spectroscopy and the characteristics of the stars. Technicalities increase as one advances to studies in trigonometry and calculations of parallaxes. *Tools* for the astronomer include mathematical tables; the *American ephemeris and nautical almanac;* perhaps Bowditch's *American practical navigator* with its tables; star maps; and such data as are contained in St. John's *Revision of Rowland's Preliminary table of solar spectrum wave-lengths,* issued by the Carnegie Institution in Washington as volume three of the Papers of the Mt. Wilson observatory. *Imaginative books* in Astronomy may be illustrated by Jules Verne's *From the earth to the moon,* and Flammarion's *Dreams of an astronomer.*

A *first book* in Evolution is Seers's *The earth and its life,* presenting the story of development in simple attractive form. A *popular book* is Finnemore's *History of the earth from star-dust to man,* giving an exceptionally clear and comprehensive view of earth history from its very beginnings. *Histories* of Evolution are to be found in H. F. Osborn's *From the Greeks to Darwin,* and in V. L. Kellogg's *Darwinism today;* the first of these two books surveys the evolution idea through twenty-four centuries, the other considers the various theories of evolution as theories. *Introductions* to the subject are Kellogg's *Evolution* in which he tells what he believes evolution is and illustrates his points by examples from familiar plants and animals; and Ward's *Evolution for John Doe,* presenting the evidences without applying the idea of evolution to man. *Technical treatises* are Castle's *Genetics and eugenics,* discussing heredity in man, animals, and plants; and Punnett's *Mendelism* which is a thorough exposition of Mendel's law of heredity. *Tools* for the scientist who is studying evolution include the guides and keys to plants and animals such as Gray's *Manual of botany,*

Trelease's *Plant materials of decorative gardening,* and Pratt's *Manual of land and fresh water vertebrate animals of the United States;* and laboratory manuals such as Lee's *Microtomist's vademecum. Imaginative books* in Evolution may picture life on the earth years ahead as in S. F. Wright's *The deluge* or as H. G. Wells has done in his Martian stories.

A *first book* in Electricity is Lunt's *Everyday electricity* which is useful in showing its practical applications. Wade's *Everyday electricity* gives a fuller discussion and may be considered a *popular book* with its explanation of its principles applied to use in modern life. *Histories* of the subject are to be found in Gibson's *The romance of modern electricity* and in Towers' *From beacon fire to radio.* This latter is a pleasing account of all the great inventions which have promoted communication at a distance. An *introduction* to the subject is Croft's *Practical electricity* which is an excellent textbook for self-instruction for a person with no mathematics beyond arithmetic. A more advanced book is Timbie and Bush's *Principles of electrical engineering* which presents the basic principles for those who understand physics and calculus. *Technical works* discuss the special applications of electricity to such uses as the telegraph, telephone, lighting systems, railways, and machinery. Typical titles are Smith and Campbell's *Automatic telephony,* Hausmann's *Telegraph engineering,* Cook's *Interior wiring and systems for electric light and power service,* Sheldon and Hausmann's *Electric traction and transmission engineering,* and Annett's *Electrical machinery.* A necessary *tool* is such a reference book as Pender's *Handbook for electrical engineers. Imaginative works* foresee a mechanistic world such as is foreshadowed in Čapek's *R.U.R.,* a searching satirical melodrama in which robots perform all the labor on the earth.

Medicine and other specialized subjects. In the selection of medical books and similar highly specialized subjects a preliminary choice may be made from the reviews in the

medical journals. The same principles of competency, accuracy, and up-to-dateness apply but confirmation is frequently necessary from a specialist when some special subject is treated, such as a work on ophthalmology. Libraries which have no special medical department may well restrict their selections to reliable works of use to the general reader on such subjects as personal hygiene and public health, without attempting to develop the technical topics of materia medica and the treatment of difficult diseases. Special medical libraries will of course provide the advanced treatises.

Criteria for the sciences. So in all the sciences and useful arts, books are becoming available for every sort of reading and study. The treatment may be popular or highly technical. Selection must be based on demand, governed by anticipated use and resources, and decided by the merit of the book's contents. Graphs, diagrams, formulas, bibliographies, and index are also all to be considered when handling a book in these subjects. Some books, moreover, may be good science but poor literature; others may be the reverse; a few may combine both good qualities. The practitioner is generally too busy to write; the fluent writer may be a poor worker. Hence the need of judging the authors, editors, and publishers, as well as their products. Accuracy and up-to-dateness plus the expected competency give desired authority.

The users of scientific and practical books. Books are becoming more and more vital to workmen in the useful arts. A wide and varied public are seeking the knowledge contained in books for the development of skills and advancement in trades. Science and industry turn to the library and the laboratory for background, present knowledge, and new creation. A survey of local industries, from home-making to factory and mart of trade, reveals the possibilities of usefulness for a book and the demand that is sure to follow.[15]

[15] See Chap. 2, Selection based on demand, under Community surveys, p. 15-22.

An examination of the Special aids below shows the wide range of subjects dealt with in books; there is scarcely a topic so minute that it is not treated somewhere in print. A study of the registration cards discloses the varied occupations of those who seek aid from books and libraries. The selector should ever strive to link the book with the reader, bringing the source of knowledge to the person who can make practical use of it.

Special aids in selecting books of science and useful arts.

Newark (N. J.) Free Public Library. 2400 business books and guide to business literature. 3d ed. Wilson, 1920. Supplement: Business books, 1920-26. Wilson, 1927.

One thousand useful books, compiled by the Detroit Public Library. A.L.A., 1924. (New ed. in preparation.)

Popular books in science; a reading list. Comp. and rev. by a committee of the Washington Academy of Sciences. 4th ed. A.L.A., 1929.

Standard catalog for high school libraries. Wilson, 1926, and annual cumulated supplement.

General bibliographies as listed under Biography: A.L.A. catalog 1926; Gray; Sonnenschein, pt. 4; Standard books, v. 2.

Book lists:

New York Public Library. New technical books. 1915 and quarterly since.

Pittsburgh, Carnegie Library. Technical book review index, 1917-1928.

Pratt Institute, Brooklyn. Free Library. Technical books of [the year], 1908 and annual since. A classified and annotated list.

Public Affairs Information Service. (11 W. 40th St., New York.) 1914 and annual since, with cumulated volumes.

Periodicals with book reviews:

American Journal of Science. New Haven, Conn.

Nature. London.

Nature Magazine. Washington, D. C.

School Science and Mathematics. Mt. Morris and Chicago.

Science. New York.

Science Progress in the Twentieth Century. London.

Special technical and scientific periodicals for each subject, such as:

Agriculture:

Farm Journal. Philadelphia.

Journal of Farm Economics. (American Farm Economics Assn.) Menasha, Wis.

Biology and Zoology:

Annals of Applied Biology. London.

Journal of Economic Entomology. Geneva, N. Y.

Quarterly Review of Biology. Baltimore, Md.

Botany:

Botanical Gazette. Chicago.

Ecology. Brooklyn, N. Y.

Journal of Ecology. London.

Chemistry:

American Chemical Society. Journal. Washington, D. C.

Analyst. London.

Chemical and Metallurgical Engineering. New York.

Faraday Society. Transactions. London.

Industrial and Engineering Chemistry. Washington, D. C.

Journal of Chemical Education. Easton, Pa., and Baltimore, Md.

Journal of Physical Chemistry. Ithaca, N. Y.

Engineering:

Engineering and Mining Journal. New York.

Engineering News-record. New York. (Reviews in middle of month issue.)

Engineering Review. London.

Mechanical Engineering. New York.

S. A. E. Journal (Society of Automotive Engineers). New York.

Western Society of Engineers, Chicago. Journal. Oak Park and Chicago.

Forestry:

Journal of Forestry. Washington, D. C.

Geology:

Journal of Economic Geology. New Haven, Conn.

Journal of Geology. Chicago.

Medicine:

American Journal of Nursing. Rochester, N. Y.

American Journal of Pharmacy. Philadelphia.

American Journal of Public Health and the Nation's Health. New York.

American Journal of the Medical Sciences. Philadelphia.

American Medical Association. Journal. Chicago.

British Medical Journal. London.

Lancet. London.

Medical Journal and Record. New York.

Surgery, Gynecology, and Obstetrics. Chicago.

Ornithology:

Auk. Lancaster, Pa.

Ibis. London.

Physics:

Franklin Institute. Journal. Philadelphia.

Physical Review. (American Physical Society.) Minneapolis.

PHILOLOGY

Philology is the science of linguistics and deals with the origin, meaning, and use of words. It thus includes etymological studies, spellers, word-books, dictionaries, books of synonyms, and grammars.

Authoritative information is the most important requisite in a dictionary, synonymicon, or grammar. For this reason, authors, editors, and publishers of scholarship and reliability may be depended upon to produce word-books that will measure up to this standard.

Study points for dictionaries are given in another textbook in this series which especially considers reference books.[16] Dictionaries are also discussed from the selection point of

[16] Wyer, J. I. Reference work. A.L.A., 1930, Chap. 2.

view in Mudge's *Guide to reference books.*[17] English dictionaries are treated also in Graham's *Bookman's manual,* together with books of English synonyms.[18]

The scope of these reference books should be especially considered. *Dictionaries* have developed from mere vocabularies, glossaries, and lexicons, to encyclopedic size. Each of the chief unabridged English dictionaries has been used as a basis for shorter desk books. From Murray's *Oxford English dictionary* has come the *Concise Oxford dictionary*; the *Standard dictionary* has been abridged as the *Practical* or *College Standard dictionary*; the Webster's *New international dictionary* has as its abridgment the Webster's *Collegiate dictionary.* Smaller abridgments of the Standard and Webster have also been issued for high school and secondary school use.

Grammars of accepted excellence have been published in English for all the major languages. Goodwin's *Greek grammar* has been the standard for years. Harkness' *Latin grammar* vied with Allen and Greenough's for favor for many years, with Gildersleeve's and Bennett's as contending rivals. German, French, Italian, and Spanish grammars of acknowledged authority are available. A useful volume for the English language is Fernald's *English grammar simplified.*

Etymology becomes a fascinating study under the guidance of Greenough and Kittredge in their popular *Words and their ways in English speech* and of Weekley in his collection of curiosities entitled *Romance of words.* Allied to these is *A dictionary of modern English usage* by H. W. Fowler who has based his study of common blunders on the *Oxford English dictionary.* Older authors in the etymological field

[17] Mudge, I. G. Guide to reference books, 5th ed., A.L.A., 1929. Lists are also included in Minto, John. Reference books. Lond., Library Association, 1929.

[18] Graham, Bessie. Bookman's manual. 3d ed. Bowker, 1929. Chaps. 4 and 5.

are Skeat and Trench. A recognized authority today on correct spelling and pronunciation is F. H. Vizetelly.

The *history of English* has been presented in such works as Jespersen's authoritative *Growth and structure of the English language;* Lounsbury's scholarly and useful *History of the English language;* and Mencken's fascinating *The American language,* which is a mine of curious information, a book to refer to again and again with increasing enjoyment.

Special aids in selecting books of philology.

General bibliographies as listed under Biography: A.L.A. catalog 1926; Graham, chap. 3-4; Gray; Sonnenschein, pt. 5 (in preparation); Standard books, v. 3.

Periodicals with book reviews:

American Journal of Philology. Baltimore.
Journal of Philology. London.
Modern Language Review. Cambridge, Mass.

SOCIOLOGY

Comprehended within the scope of the social sciences lie "all that relates to the social condition and well-being of man as a member of society," comprising all aspects of human relations. The major subjects are sociology, economics, political science, and education. Closely allied are history, philosophy, and psychology. An increased representation of the literature of the social sciences in libraries shows how extensive is the interest in this study of living together, of getting together, of being good neighbors, of cooperating toward good citizenship.[19] Special departments in these subjects have been set up in some libraries, such as municipal and legislative reference bureaus, civics departments, business branches, and teachers' libraries. Many questions of vital importance to the social and economic life of the community are

[19] Sociology (the 300's) increased in representation from 8 per cent in the A.L.A. catalog 1904 to 11.4 per cent in the A.L.A. catalog 1926.

to be answered by the books and pamphlets on these subjects —and the pamphlet material may be as valuable as the books. New subjects in the social sciences are constantly coming to the fore and new emphases are emerging. These developments must be watched and pamphlets and books secured to supplement the magazine articles. The colleges likewise reflect this growing interest by the rapid expansion of courses in business administration and schools of commerce to an equal footing with the longer established schools of education.

Requirements for authors. Authors in these subjects should not only have sufficient education and experience to make them reliable guides but should also have developed a method of work which will produce results from their investigations. Soundness and sanity are desirable qualities; soundness which implies careful observation and thorough research, sanity which gives earnest of valid inferences and practical theories. Approaching his subject with an open mind, unafraid of what the facts may show, the author is then in a position to make a real contribution. His purpose is of importance, whether it be to inform or convince; to record a practice or present a theory; to give fundamental principles or outline a Utopia. What matter if his view be radical, liberal, or conservative, so long as his purpose be evident, his sources adequate, his style clear and logical, and his standing command respect?

Scope and forms of books. Books of the social sciences may range from the general to the specific. Two kinds of books are common: the one which surveys a field, and the one which treats of a particular problem. In addition, the landmarks in the literature of social science, and the books which give historical résumés of a subject are useful for readers and students. Books in the social sciences should be timely and up-to-date. Where opposing viewpoints are being discussed, both sides should be represented.

Among the *classics* in these subjects are some of the famous books of the world, which feature the advance of thought. A few of these landmarks in social science literature are: Plato's *Republic;* Aristotle's *Politics and economics;* Machiavelli's *The prince;* More's *Utopia;* Hobbes's *Leviathan;* Locke's *Civil government,* and *Some thoughts concerning education;* Montesquieu's *Spirit of laws;* Rousseau's *Social contract,* and *Emile;* Mill's *Political economy, On liberty,* and *On representative government;* Spencer's *Sociology,* and *Education.*

Other particular landmarks in the major subjects are the contributions, to sociology, of Malthus and Lester F. Ward; to economics, of Adam Smith, David Ricardo, Karl Marx, and Henry George; to political science, of Grotius, Thomas Paine, Henry Wheaton, Buckle, Guizot, and Lecky; in education, of Comenius, Pestalozzi, and Froebel.

A *survey book* in these subjects serves not only as an introduction but also as a textbook, and frequently as a history.

In sociology, a good many outlines have been published because of the demand in colleges for a manual. Marshall's *The story of human progress* is a simple clearly-told study of the development of society; Bushee's *Principles of sociology* and Hayes's *Introduction to the study of sociology* are both readable and understandable; the contributions to sociology by F. H. Giddings are lucid and fascinating. E. A. Ross bases his *Principles of sociology* on psychical social laws, developed from his book on *Social control.*

In economics, genuinely simple introductions are Lapp's *Economics and the community,* and Lincoln's *Steps in industry.* Gide's *First principles of political economy* prepares for a systematic outline of the subject. Standard works for many years have been Ely's *Outlines of economics,* Marshall's *Principles of economics,* and Taussig's *Principles of economics,* treating the fundamental questions of demand

and supply, land, labor and capital, distribution, and exchange. Histories of economics deal usually with certain countries, as Bogart's *Economic history of the United States*, Ogg's *Economic development of Europe*, and Cheyney's *Introduction to the industrial and social history of England.*

In political science, as an introductory book, Tufts's *The real business of living* vividly shows the origins of our institutions and points the way to further developments in liberty, cooperation, and democracy. A simple and readable textbook is Hill's *Community life and civic problems*; more advanced is Garner's clear discussion of the more important theories of the state in his *Introduction to political science.*

In education, a survey book, which shows the concrete problems of education and how they are being solved, is Judd's *Introduction to the scientific study of education.* Histories are well illustrated in Paul Monroe's *Textbook in the history of education* and Cubberley's *History of education.* A fundamental contribution is Graves's *History of education* in three volumes, treating of modern times, the Middle Ages, and before the Middle Ages.

The *problem form of book* discusses specific aspects of these major subjects in individual volumes and pamphlets. In evaluating these works a selector should examine the general structure of the contribution to see if the problem is defined by stating in precise terms the specific questions to be answered, if the data are secured from adequate sources, if the plan of treatment promises to reach a sound conclusion, with the results summed up at the end. The selector should further observe how the author develops, evaluates, and organizes his ideas, noting whether he has left any gaps in his trend of thought, eliminated the irrelevant, grouped ideas properly, and interpreted his data accurately. If the selector finds that the author has thus observed a plan, worked out his ideas, and also carefully regarded details of structure

and form in diction and references, he may judge the contribution accordingly and test it for probable use.[20]

In the field of *sociology,* some of the major problems are concerned with charitable activities and social work. A standard book, though now out of date, is Warner's *American charities.* Devine's *Social work* covers the field clearly and non-technically. In the *Proceedings* of the National Conference of Social Work all important phases of welfare work are discussed. Another problem has to do with criminology. Darrow's *Crime; its cause and treatment* treats the subject in understandable terms and sums up the author's forty years' experience as a criminal court lawyer. Sutherland's *Criminology* is a comprehensive survey, fair in its judgments and scientific in its method. A third problem concerns population. East's *Mankind at the crossroads* argues clearly and readably that "the world confronts the fulfilment of the Malthusian prediction here and now." Wright's *Population* summarizes the best thought on the subject so that the reader may intelligently consider the problem, while Carr-Saunders' *The population problem* traces its origin and development for serious students. The study of crowds has interested many minds, especially Gustave le Bon and E. D. Martin. Sumner's *Folkways,* Wallas' *The great society,* and Veblen's *Theory of the leisure class* are each important studies in social psychology.

In *economics,* the problems concern such fundamental questions as labor and capital, money and banking, tariff and foreign trade, and socialism. Estey's *The labor problem* presents both sides, first discussing organized labor and the reasons for and the practices of trade unions, and then explaining what the problem looks like to the liberal and intelligent employer. A third section of the book deals with labor legis-

[20] Evolved from an outline in Monroe, W. S., and Johnston, N. B. Reporting educational research. University of Illinois, 1925. (Bureau of Educational Research, Bulletin no. 25, p. 12-31.)

lation. Catlin's *The labor problem* is a thorough and scholarly discussion of the relation of organized labor to politics, contrasting methods in the United States with those of the British Labor party. A reasonable interpretation of the labor problem is presented in Fitch's *Causes of industrial unrest.* Banking is treated in the practical books by W. H. Kniffin, and in the interesting and clear work by Disbrow, *Fundamentals of banking, finance and economics.* Foreign trade is considered in such a carefully compiled work as Litman's *Essentials of international trade*; its business side is explained step by step in Hough's *Practical exporting.* Socialism is advocated in Ramsay Macdonald's *Socialism, critical and constructive,* which gives a clear exposition of the ideas and aims of the practical wing of the Socialist party in England and points out the ends already attained. Skelton's *Socialism, a critical analysis* is one of the most logical presentations of the case against socialism. An unbiased survey is to be found in Kirkup's *History of socialism.*

Political science may be considered as dynamic or static. The dynamic has to do with the state in action, with its physiology, and a study is made of administration, legislation, diplomacy, and the activities of the political parties. The static has to do with the state as an established fact, with its anatomy, and a study is then made of constitutional law and international law. Typical of works on administration are Beard's *American government and politics,* an excellent manual discussing fundamental principles and practices; Dodd's *State government,* which surveys the problems with emphasis on the machinery already in use; and Munro's *Government of American cities,* which is a treatise of competence and value. Examples of books on legislation are Wilson's *Congressional government,* which analyzes the system of governing by committee, and Ilbert's *Parliament,* which compares the English system with other legislative bodies. Problems of diplomacy are discussed in Bowman's *The new world,*

which presents the international questions, political changes, and geographical problems growing out of the Great War, and Dealey's *Foreign policies of the United States,* which traces the formulation and development of these policies from 1776 to 1925. A study of the political parties may be found in Merriam's *American party system.* Examples of books on constitutional law are: Bryce's well-known *American commonwealth,* which analyzes with sympathetic penetrating insight, and Ogg's *Governments of Europe,* an authoritative treatise, discussing their constitutions and procedure. The law of nations is considered in such books as Fenwick's *International law,* which pictures the rights, equality, powers, and limitations of nations, and Hicks's *New world order,* which analyzes the Covenant of the League of Nations as it affects international organization, law, and cooperation.

In *education,* many problems are being investigated. Examples of books on methods of teaching are: Stormzand's *Progressive methods of teaching,* which describes various methods and indicates the present trends, and Stevenson's *Project method of teaching,* which traces the evolution of the principle and discusses it critically. Studies of the teaching of particular subjects may be illustrated by Charters' *Teaching the common branches,* which works out reasons in a clear, sensible, and practical way, and Klapper's *Teaching English in elementary and junior high schools,* which presents methods that will stir pupils to self-expression. Montessori's *Montessori method* is a clear and interesting exposition of her system with young children. Bagley's *Classroom management* is based on actual experience and observation. Methods for the various grades are presented in Parker's *General methods of teaching in elementary schools, including the kindergarten,* and Davis' *Junior high school education.* McMurry's *How to organize the curriculum* is an example of a study in administration which is helpful to the superintendent and suggestive to the teacher. The literature of

education is particularly rich in pamphlets on many special aspects of the subject, ranging from *Bulletins* of the United States Office of Education to those issued by various research bureaus. Also useful for discussions of methods, theories, and principles are the *Proceedings* of the National Education Association.

Many other minute problems in the social sciences are discussed in books and pamphlets. These should all be evaluated on the basis of the criteria suggested here and tested for probable use to readers and students. And as points of view change and new methods are introduced, the older books and pamphlets may be retired and discarded as they go out of date.

Special aids in selecting books of the social sciences.

Sixty educational books of [the year] in National Education Association. Journal. Annual. Reprinted by American Library Association.

Standard catalog for public libraries; social sciences section by Corinne Bacon. 2d ed. Wilson, 1927, and annual supplement.

General bibliographies as listed under Biography: A.L.A. catalog 1926; Gray; Sonnenschein, pt. 2; Standard books, v. 1.

Periodicals with book reviews:

(In addition to the general review periodicals as listed in Chapter nine, Appendix one)

Economics:

American Economic Review. Evanston, Ill.

Economic Journal. London.

Journal of Political Economy. Chicago.

Quarterly Journal of Economics. Cambridge, Mass.

Education:

Education. Boston.

Educational Administration and Supervision. Baltimore, Md.

Industrial Education Magazine. Peoria, Ill.

Journal of Education (weekly). Boston.

Journal of Educational Psychology. Baltimore, Md.

Journal of Educational Research. Bloomington, Ill.

Progressive Education. New York.

School and Society. New York. (For McAndrew's Educational Review, in first issue of each month.)

School Review. Chicago.

Political science:

American Academy of Political and Social Science. Philadelphia. Annals.

American Journal of International Law. Washington, D. C.

American Political Science Review. Baltimore, Md.

Foreign Affairs. New York.

Harvard Law Review. Cambridge, Mass.

Political Science Quarterly. New York.

Sociology:

American Journal of Sociology. Chicago.

Russell Sage Foundation. New York. Library. Bulletin.

Social Forces. Chapel Hill, N. C.

Sociological Review. London.

Survey; and Survey-Graphic. New York.

RELIGION

The Gutenberg Bible was the first book printed from movable type and for four centuries following the invention of printing, religious books formed the dominating class of all titles published. Since learning was in the hands of the Church during the Dark and Middle Ages, the writings which have come down to us since the Christian era began are mainly religious. Nor are religious books neglected today. For example, it is reported that fifteen million Bibles and Testaments were sold in the United States in 1929. This continuing interest is reflected in the emphasis laid on Lenten reading and Religious Book Week and in the success of the Religious book clubs. The emphasis has shifted from personal to practical religion, from cases of conscience to broth-

erly kindness. The world in the twentieth century has become a community of neighbors.

Desiderata for authors. *Scholarship* and *inspiration* are looked for in writers on religious subjects. An educated ministry has been the aim of the churches through the ages. Sound learning should therefore permeate religious literature. Unless they inspire, however, the words of the prophets fail in their message. Back of the words lie personality and character. These, with a gift for expression and literary power, combine to animate toward better living, to kindle new responses, to stimulate new enterprise, to develop personality to its fullest extent, and to find in life the joy and happiness of true endeavor. Religious authors should be seekers after truth and interpreters of it when it is found. Too often sectarian and "crank" writings emanate with small regard for accuracy, reliability, or true exposition. Authors with too narrow a viewpoint should be avoided. Controversial writers should likewise have their works examined and evaluated for definite service.

Scope of religious subjects. The range of religious writing is extremely broad, with a multiplicity of themes. The historical and comparative study of religion may be divided into primitive, ethnic, non-Christian, and Christian. Related to this study are the philosophy of religion, natural religion, and religion in art, music, and literature. As might be expected, Christianity and its literature occupy the greatest space among religious books. But a library should provide for the whole community; the Christian, the non-Christian, even for those with no religion. All religions and churches are of importance to the persons who maintain them, hence to the public library volume of demand is the determining factor in representing them. Sectarianism should be avoided, and denominational propaganda. Usefulness, as indicated by demand, should be the test. Usually there is a definite call at the library from ministers, laymen who are active in church

work, teachers, and students in Bible classes and discussion groups. Through cooperation, the public libraries have superseded the old Sunday-school libraries, to the benefit of the scholars and to the advantage of the public libraries, which have thus established a new point of contact.

Religious classics. Out of the storehouse of the ages have come certain items of higher value than the rest. These were treasured possessions of the past, and are the rare jewels of today. They stand as milestones on the highway of the race, landmarks which have endured the wrack of the centuries. These are the great religious books of the world. First among them in our Western civilization stands the *Bible.* Out of the East have come the foundation books of other great religions, such as the philosophical *Sayings of Confucius;* the epics of ancient India, the *Mahabharata* and the *Ramayana;* and the Mohammedan *Koran.*

Among the landmarks in Christian literature may be mentioned the following devotional and practical works: Augustine's *Confessions;* Boethius' *Consolation of philosophy;* Francis of Assisi's *Little flowers;* Thomas à Kempis' *Imitation of Christ;* Pascal's *Thoughts;* Taylor's *Holy living and holy dying;* Browne's *Religio medici;* Bunyan's *Pilgrim's progress;* Baxter's *Saints' everlasting rest;* Fénelon's *Spiritual letters;* Butler's *Analogy of religion to the course of nature;* Law's *Serious call to a devout and holy life.*

Forms of religious books. Religious books may be grouped according to the manner in which the author has approached his topic in relation to the whole subject of religion. In considering the subject of Christian theology, for example, a division commonly adopted is exegetical, historical, systematic, and practical.

Exegetical books cover the explanation and interpretation of the Bible, and thus include Biblical philology, archeology, criticism, and hermeneutics. In this group are included the commentaries, such as the scholarly *International critical*

commentary, representing the more radical school of interpretation, and the popular *Cambridge Bible for schools and colleges,* in which each book is interpreted by a master mind. Here also are classed special studies of Biblical topics, such as G. A. Smith's indispensable *Historical geography of the Holy Land,* Moulton's *Literary study of the Bible,* which classifies each portion in its proper literary form; and Gregory's *Canon and text of the New Testament,* an erudite contribution, more readable than its prosaic title promises.

Historical books include the story of the Bible, the life of Christ, the history of the Christian church, and the development of the church's thought. Typical of these are Fowler's *Great leaders of Hebrew history,* which gives a connected idea of historical and religious development in the Old Testament; J. M. P. Smith's *Moral life of the Hebrews,* which examines the teachings of Judaism; Fisher's *History of the Christian church,* which gives a complete survey in one readable volume; Zenos' *Compendium of church history,* a wonderfully compact outline; Schaff's fuller *History of the Christian church* in seven volumes; and the recent *Outline of Christianity* in five volumes, a simply written yet scholarly record presenting a compiled appraisal of the Christian church's influence in shaping civilization. Special periods and topics are treated in such books as Ramsay's studies of *St. Paul the traveler and Roman citizen* and *Cities of St. Paul;* Bryce's *Holy Roman empire* which portrays that singular situation of which Voltaire said that it was neither holy, nor Roman, nor empire; and in various accounts of the Reformation by such writers as d'Aubigné, Walker, and Lindsay. Here also are the histories of the various denominations such as are recorded in the American church history series (thirteen volumes) and estimates of present day sects as treated in Atkins' *Modern religious cults and movements.*

The many *lives of Christ* should be evaluated and selected according to the aspect seen by the author, for each writer

views him from some different angle. Two short outlines are available for those who wish to become familiar with the main events in sequence: Stalker's *Life of Jesus Christ* which is concise and correct; and Glover's *The Jesus of history,* which illumines fresh points with vivid touches. G. A. Barton's *Jesus of Nazareth* is also a straightforward, conservative narrative of important events with descriptions of village and home life in Palestine. Gilbert's *Jesus* is an admirable popular study. Lives which embody the power to write a vivid biography are Dawson's sympathetic, eloquent, and effective *The man Christ Jesus,* appealing especially to young men in search of a real religion; Farrar's rhetorical but instructive *Life of Christ;* Smyth's reverent and orthodox *People's life of Christ;* and Papini's fervent and powerful *Life of Christ.* Special aspects have featured many lives and for this reason the books are still of value. Such a one is Andrews' *Life of our Lord upon earth* which is authoritative for the chronology of his ministry. Another book still vital and valuable is Edersheim's *The life and times of Jesus the Messiah,* because it answers questions concerning rabbinical matters and thus supplies pertinent and illuminative information. A similar learned work, strong in archeology, and reconstructing the world in which he moved, is Geikie's descriptive *Life and words of Christ.* A book which has caught and interpreted the mystical features of Jesus and his religion is Mary Austin's *A small town man.* His own deep Christian feeling has enabled the author to interpret Christ's profound religious experience in Bosworth's *The life and teaching of Jesus.* Warm religious emotion also characterizes Rhees's admirable *The life of Jesus of Nazareth.* Bowie's *The inescapable Christ* presents the spirit of Jesus as the only force great enough to give new heart and new assurance to the world. In a modern analysis of the narrative, clearing away some things that obscure the view, Murry's *Jesus, man of genius* offers an original conception of one in whose existence

he can and does believe. Older rationalistic considerations, famous in their day and still highly regarded, are Renan's *Life of Jesus,* a masterpiece of style; and Seeley's *Ecce Homo.* The humanity of Jesus is finely outlined for study in Fosdick's *The manhood of the Master;* and an unconventional interpretation of him for business men as a remarkable leader of men and as an out-of-doors, sociable man is presented in Bruce Barton's *The man nobody knows.*

Systematic theology includes books on the doctrines of the church, such as Clarke's *Outline of Christian theology;* and those on the evidences of Christianity, such as Brown's *Why I believe in religion* and Van Dyke's *Gospel for an age of doubt.*

Practical theology includes books that treat of the various activities of the church, its government, its method of worship, the science of preaching, pastoral duties, educational work, the missionary enterprise, and the application of the principles of sociology to the church's task. Discussions of these matters approach denominational differences, and selections should be governed by probable use. For example, books on ecclesiastical polity and opinions on liturgical or unliturgical services should be chosen for libraries only when local conditions warrant. But books on religious education are likely to be in demand, such as Cope's *Organizing the church school,* which is a practical text for Sunday-school workers. Books on applied Christianity are also likely to be called for. Such a book as Rauschenbusch's *Christianity and the social crisis* is a clarion call for the church to have regard for its primary purpose—the regeneration of society, and suggests measures for the fraternal reorganization of social life. Wilson's *Evolution of the country community* maintains that rural social problems can only be solved by a broad policy of community service on the part of the church, aided by an improved country school.

Comparative religion discusses the great religions of the

world. These may be represented either by Browne's popularly written *This believing world* or by some more scholarly book such as Hume's *World's living religions.* Similarly mythology may be represented by Bulfinch's *Mythology* (which includes his well-known *Age of fable*), or Gayley's *Classic myths in English literature and in art* which was originally based on the *Age of fable* but has been so thoroughly revised and enlarged as to be well-nigh indispensable. Frazer's *Golden bough* in the unabridged edition of twelve volumes, though practically a reference work, is a delightful book to dip into; the abridged edition in one volume is a thesaurus of strange lore and primitive religion. Two outstanding books in the field of natural theology are Drummond's *Natural law in the spiritual world,* written "by a man schooled in scientific methods but animated by the religious spirit," and White's *History of the warfare of science with theology in Christendom,* prepared with a view to developing individual interpretation based upon sound knowledge.

In choosing books for the various beliefs, sects, and denominations, the selector should provide equitably, impartially, but in accordance with demand. This will depend on the representation of creeds in the community. Theoretical considerations cannot stand before actual conditions. Books which are asked for by study classes and discussion groups may well take precedence over works which might be used if a study club should take up a subject. Standard works and books by recognized authorities should be represented by an up-to-date selection. In few other subjects does a dead stock of unused books accumulate so rapidly. The problems are intricate, but wise evaluation and careful selection may avoid mistakes in the first place; watchful weeding may remedy initial errors.

Since they are likely to be steady users of the library, ministers and church workers may appropriately be asked to assist in making choices or in weeding.

Special aids in selecting religious books.

American Library Association. Religious books round table. Fifty religious books of [the year]. A.L.A.

Religious Book Club. Bulletin, 1927+. 80 Lafayette St., New York. Free to members.

General bibliographies as listed under Biography: A.L.A. catalog 1926; Gray; Sonnenschein, pt. 1; Standard books, v. 2.

Periodicals with book reviews:

Catholic World. New York.

Christian Century. Chicago.

Expositor. London.

Homiletic Review. New York.

International Review of Missions. Edinburgh.

Journal of Religion. Chicago.

Missionary Review of the World. New York.

Record of Christian Work. East Northfield, Mass.

Religious Education. Chicago.

Review and Expositor. Louisville, Ky.

PHILOSOPHY

Philosophy is reflective thinking. It is man's attempt by examination and reflection to discover some design in the universe and the relation thereof to the life and future of mankind. As a subject, philosophy includes psychology, logic, and ethics. Psychology is man's attempt to gain a scientific understanding of human nature, to know the genesis, powers, and functions of the mind. Logic is the science of reasoning; ethics is the science of moral duty.

The greatest minds have exercised themselves in these fields of thought in an effort to solve the ultimate problems of the race. A few of the great names in philosophy have been Socrates, Plato, Aristotle, Epictetus, Marcus Aurelius, Plotinus, Descartes, Spinoza, Leibnitz, Berkeley, Hume, Kant, Fichte, Hegel, Comte, Schopenhauer, Mill, Nietzsche, Spencer, James, Galton, and Royce.

Desiderata for authors. The historic philosophers and thinkers are those who have contributed new ideas to the treasury of thought. Today it is those who present new views that are being noticed. Hence *originality* is a primary asset. The ideas, however, should be understandable. Obscurity in thought cannot be tolerated. It is doubtful if many readers comprehend what is meant by the writer who speaks of "the overleap of the intermediate zone." Hence *perspicuity* makes for intelligibility. In addition, it is essential that the diction be clear, and, if possible, simple, so as to make for *readableness.* These three qualities are important if the book is to reach any large group of readers.

Scope and forms of books. *Introductions* and outlines are to be found in the philosophical field as in other subjects. Typical of this form for philosophy is Joad's *Introduction to modern philosophy* which concisely elucidates the various fields and contemporary doctrines, such as pragmatism, realism, and neo-idealism. For other subjects, are Morgan and Gilliland's *Introduction to psychology,* an extremely simple high school textbook; Bode's excellent *Outline of logic* with its concrete discussions; and Dewey and Tufts's vital and practical *Ethics,* a modern yet conservative introduction.

Histories are especially useful in tracing the development of philosophic thought from Thales to the present day. Webb's *A history of philosophy* is a succinct survey and a marvel of condensation, expounding clearly in untechnical language, and distinguishing without distorting. Durant's *The story of philosophy* is an intelligible presentation of the lives and opinions of eighteen of the chief philosophers, written in an enthusiastic style which makes the outline human and readable.

Special problems in philosophy are treated in such works as James's *Pragmatism* which sets forth a new name for an old way of thinking through applying the tests of experience; Bergson's *Creative evolution* wherein he places intuition

above intellect which is helpless in the presence of life; Hoernlé's *Idealism as a philosophical doctrine* which serves as a guide through the mazes of idealistic theory; and *The new realism* by E. B. Holt and others, presenting the program and platform of six exponents of that school. The arguments for and against materialism are presented in such a work as Paulsen's *Introduction to philosophy.*

Psychology has its special fields among which individual, comparative, and genetic psychology are usually distinguished. The first studies the developed mind of persons, the second is the comparative study of different classes of mind, as animal, folk, race, and social, and the third is the study of the mind's development and thus includes child psychology. Present day problems in psychology include introspectionism, which is the oldest school and bases its subjective studies on analysis of feelings, sensations, perceptions, thinking, attention, and so on; behaviorism, the study of which is presented forcefully and lucidly by that school's leading exponent, J. B. Watson, in his *Behaviorism;* and psychoanalysis, which is comprehensively and logically set forth by the initiator of the study in Freud's *General introduction to psychoanalysis.*

Modern presentations of *ethical problems* are exemplified in such works as Everett's *Moral values; a study of the principles of conduct* which genially and profoundly judges all human activities to be good or bad, better or worse, according to the contribution they make to the worth of human life as a whole; and Calkins' *The good man and the good* which throws moral responsibility upon the individual will, referring to many historical examples. Another book which uses the historical method is Hobhouse's encyclopedic *Morals in evolution* wherein comparative ethics is studied from primitive times to the present day. Ethics may also be applied to the conduct of business, politics, and war, as in Bertrand Russell's study of *Why men fight,* in which he seeks the influences which must be developed to avoid future conflicts.

Philosophy and psychology are popular these days. Psychology is the current vogue. People are eager to know about and apply it and they expect it to do more than it can. They demand books on psychology and psychoanalysis. These lead to a study and reading of philosophical books. Consequently sound evaluation in all these subjects is particularly necessary. In no other field, save perhaps religion, is so much twaddle, crank literature, and involved statement produced, as in philosophy. Careful appraisal is desirable in order to avoid the eccentric, the muddled, and the ponderous.

Special aids in selecting books of philosophy.

General bibliographies as listed under Biography: A.L.A. catalog 1926; Graham, chap. 8; Gray; Sonnenschein, p. 1; Standard books, v. 1.

Periodicals with book reviews:

Ethics:

International Journal of Ethics. Chicago.

Philosophy:

Hibbert Journal. London and Boston.

Journal of Philosophy. New York.

Monist. Chicago.

Philosophical Review. New York.

Psychology:

American Journal of Psychiatry. Baltimore, Md.

American Journal of Psychology. Ithaca, N. Y.

Journal of Applied Psychology. Athens, O.

Journal of Nervous and Mental Diseases. New York.

Mental Hygiene. New York.

Mind. London.

BIBLIOGRAPHY

Usableness is one of the chief requisites in a bibliography, with the result that form and treatment have much to do with its workability. In many subjects *recency* is desirable, for,

like any inventory, it is soon out of date and must be supplemented or revised. The *scope* of a bibliography should be considered, whether it is inclusive or selective. That reliable *sources* have been consulted should be assured. On the purpose of a bibliography will depend its use in a library, whether compiled for the specialist, for the average reader, or for the trained bibliographer and library worker. Study points for bibliographies are presented in another textbook in this series and are therefore not amplified nor illustrated here.[21] The various kinds of bibliography are discussed and listed in Van Hoesen and Walter's *Bibliography*.[22]

Special aids in selecting bibliographies.

A.L.A. catalog 1926, 016 section.

Graham, Bessie. Bookman's manual. 3d ed. Bowker, 1929, Chap. 2.

Mudge, I. G. Guide to reference books. 5th ed. A.L.A., 1929.

Van Hoesen, H. B., and Walter, F. K. Bibliography. Scribner, 1928.

Periodicals with book reviews and bibliographical lists:

Bulletin of Bibliography. Boston.

All the library magazines.

Criteria for Books on Specific Subjects

The following schedule of criteria for non-fiction, based on the previous discussion, has been made up from a study of several forms now in use by libraries. By memorizing the nine main study points, the student will soon gain facility in applying them to every book as it comes to hand, and will be able to analyze readily each volume by orderly and intensive observation.

1. Author's qualifications

Education

[21] Wyer, J. I. Reference work. A.L.A., 1930, Chap. 2.

[22] See Special aids in selecting bibliographies, above.

Experience
Special preparation for writing this book
e.g., knowledge of period, facts, subjects, theories
Other writings
Point of view

2. Bibliographic data

Title of book
Publisher (and place, if significant)
Date
Volumes
Price

3. Physical features

Format, especially paper; print: good—poor
Illustrations: good—poor; pertinent—misleading
Maps, diagrams, etc.
Bibliographies
Index

4. Subject or theme

Leading idea
Emphasis
Purpose
  Inform
  Convince
  Entertain
Influence: wholesome—unwholesome; stimulating—doubtful—negative

5. Scope, form, and treatment

Field covered
Date as a factor
Comparison with other books on same subjects: displace—amplify—new angle
Treatment: full—brief; comprehensive—partial; concrete—abstract; practical—theoretical; synthetic—analytical; elaborate—simple; unbiased—partisan; conservative—radical; scholarly and technical—popular; accurate—inexact; international—national; regional—local; foreign—American; factual—argumentative; representative—unbalanced
Form: monograph—treatise—summary—textbook—manual—history—critique

6. **Sources used**

   Material: primary—secondary; private—accessible
   Personal: observation—research

7. **Literary merit or style**

   Diction: excellent—good—fair—poor
   Expression: individual—ordinary; imaginative—serious
   Presentation: clear—involved; forceful—illogical
   Readability: interesting—dull

8. **Probable use**

   To readers: adults—intermediate—children; students (beginning or advanced)—teachers—specialists
   In library: for reading—for reference—for study; for open-shelf — stack — departments — branches — deposit stations — schools—groups (hospitals, factories, etc.)—rental collection

9. **Library record**

   Reviewed in
   Reference to aids
   Decision
   A—B—C—D—E[23]

Reviewer's Report Form

In evaluating a book, a very convenient method is to check the foregoing criteria listed on a reviewer's report form. The larger libraries use an appraisal blank on which the reader or reviewer rates each book as it receives attention. A different color of paper conveniently distinguishes the fiction from the non-fiction form. Forms in use are shown herewith.[24] This

[23] See Chap. 10 for discussion of these symbols, p. 311.

[24] The full schedule of criteria printed in this book covers more items than can be easily included on a card of standard size (7.5 x 12.5 cm.). One library school duplicates for student use the longer schedule on a sheet 5 inches wide and 12 inches long, printed on both sides, and folded to the size of a standard card. Libraries should select the more important items which apply in their work. The reverse of the form may be used for a brief indication of the subject and style or an outline of the plot (for fiction), with notes pointing out any special merit or distinguishing quality and a comparison with other books.

Author Villiers, A.J.
Title Falmouth for orders.
Holt, 1929, Date Ag 1929
Use: Reading, reference, study, practical directions.
Treatment: Full, brief, authoritative, popular, scholarly, technical.
Style: Excellent, good, fair, poor.
Influence: Wholesome, stimulating, doubtful, unwholesome, negative.
Suited to: Adults, intermediates, children.
Format: Good, poor. Illus.: Good, poor. Type
Reference aids: Maps, indexes, bibliographies, appendices.
Recommended: Yes Not recommended:
Signature LWB.

Non-Fiction Criticism Card
Please indicate facts and opinions by underlining. OVER

FORM 1: REVIEWER'S REPORT FORM, NON-FICTION; STANDARD SIZE

Author Remarque, E.M.
Title All quiet on the Western front

Underline or check descriptive words hereon
Effect; Cheerful, Clean and Wholesome, Depressing, Dull, Immoral, Moralizing, Sordid, Stimulating, Trashy, Trivial, Unwholesome
Literary merit; Excellent, Good, Fair, Poor, Permanent
Appeal; Very Popular, Average, Limited, Permanent
For Whom; All readers, Men, Women, Younger People

Adventure
Short Stories
Western
Mystery
Historical
Great War
Marriage
Sea
Modern Freedom
Psychological
Romance
Pioneer Life
Humorous
College

Recommended for Main ..... Branches..... Reviewed in Bklist July 1929
Date 25 Ag 29 Signature LWB
Fiction Report Card Name of Library

FORM 1A: REVIEWER'S REPORT FORM, FICTION; STANDARD SIZE

reviewer's report form is used in the library for guidance to the selection authority, for information in book selection meetings, for reference when orders are being made up, and later for consultation in a Decision file of possible purchases, where cards for rejected titles find final lodgment.

Selected References

(in addition to those cited in text and footnotes)

Books and Reading

Becker, Mrs. M. L. Adventures in reading. Stokes, 1927.

Bennett, J. L. What books can do for you. Doubleday, 1923.

Counsel upon the reading of books, by H. M. Stephens and others. Houghton, 1900.

Popular talks on history, biography, sociology, and politics, fiction, poetry, and essays.

Erskine, John. The delight of great books. Bobbs-Merrill, 1928.

Hind, C. L. One hundred best books. Putnam, 1928.

Jones, Llewellyn. How to read books. Norton, 1930.

Kerfoot, J. B. How to read. Houghton, 1916.

Larned, J. N. Books, culture, and character. Houghton, 1906.

Mott, F. L. Rewards of reading. Holt, 1926.

Plummer, M. W. The seven joys of reading. Wilson, 1925. (Reprint.)

Rogers, R. E. The fine art of reading. Stratford, 1929.

Simnett, W. E. Books and reading. Allen and Unwin, 1926.

Smith, C. A. What can literature do for me? Rev. ed. Doubleday, 1924.

Walpole, Hugh. Reading, an essay. (Pleasures of life ser.) Harper, 1926.

Biography

Bowerman, G. F. The new biography. District of Columbia Library Association, 1929. Paper read January 19, 1929. Reprinted in Wilson Bulletin 4:107-11, 153-59. November and December, 1929.

Burr, Mrs. A. R. The autobiography, a critical and comparative study. Houghton, 1909.

Contains a bibliography of autobiographical writings.

Cross, W. L. Outline of biography from Plutarch to Strachey. Holt, 1924.

Dunn, W. H. English biography. Dutton (Dent), 1916.

Johnston, G. A. The new biography. Atlantic Monthly 143:333-42. March, 1929.

Johnston, J. C. Biography: the literature of personality. Century, 1927. Reviewed in Saturday Review of Literature 4:297-99, November 12, 1927, by J. T. Adams: Biography as an art.

Lists 100 typical biographies, with a bibliography and glossary.

Lee, Sir Sidney. Principles of biography. Macmillan, 1911.

Maurois, André. Aspects of biography. Tr. by S. C. Roberts. Appleton, 1929.

Nicolson, H. G. The development of English biography. Harcourt (London, Hogarth press), 1928.

Thayer, W. R. The art of biography. Scribner, 1920.

Lectures at the University of Virginia. Contains a short list of the biographies referred to in the addresses.

Valentine, A. C. Biography. (Oxford reading courses.) Oxford university press, 1927.

History

Barnes, H. E. The new history and the social studies. Century, 1925.

Fortescue, Sir J. W. The writing of history. Longmans, 1927.

Gooch, G. P. History and historians in the 19th century. 3d ed. Longmans, 1920.

Jusserand, J. A. A. J., and others. The writing of history. Scribner, 1926.

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Robinson, J. H. The new history; essays illustrating the modern historical outlook. Macmillan, 1912.

Geography and Travel

Winter, Calvin. Travel books in theory and practice. Bookman 32:500-05. January, 1911.

Fine Arts

Bach, R. F. Art in the public library. Library Journal 47:297-99. April 1, 1922.

McColvin, L. R. Libraries and the fine arts. Library Association Record (new ser.) 1:150-56. September, 1923.

Powell, Mary. Art in the public library. American Magazine of Art 13:161-64. May, 1922.

Traquair, Ramsay. A library of the fine arts. Library Journal 54:283-87. April 1, 1929.

Science and Useful Arts

Winslow, Amy, comp. A selected list of technical magazines. Library Journal 49:780-85. September 15, 1924.

Religion

Bowerman, G. F. Principles governing the choice of religious and theological books for public libraries. Library Journal 30:137-40. March, 1905.

Lewis, F. G. Public libraries and religion. Christian Century 46: 1184-86. September 25, 1929.

Principles to apply in selecting religious periodicals.

——— Selecting religious books for a public library. Library Journal 47:645-46. August, 1922.

Philosophy

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Meiklejohn, Alexander. Philosophy. (Reading with a purpose ser.) A.L.A., 1926.

Towne, J. E. Psychoanalysis. Bulletin of Bibliography 11:121-23. January-April, 1922.
A list, with notes.

Bibliography

Mudge, I. G. Bibliography. (Manual of library economy, no. 24.) A.L.A., 1915. o.p. Reissue in preparation.

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Evaluation, Book Reviewing, and Criteria

Bascom, E. L. Education for book selection. A.L.A. Bulletin 22: 441-42. Papers and Proceedings, September, 1928.

Brown, Zaidee. Points to consider in judging a book for a library. New York Libraries 8:239-40. August, 1923.

Felsenthal, Emma. Readable books in many subjects. A.L.A., 1929. Author's preface discusses the necessary criteria for a readable book.

Graham, Bessie. Bookman's manual; a guide to literature. 3d ed., rev. and enl. Bowker, 1928.

Harrison, Frederic. The choice of books. Macmillan, 1886.

Richardson, C. F. The choice of books. Rev. ed. Putnam, 1905.

Shuman, E. L. How to judge a book; a handy method of criticism for the general reader. Houghton, 1910.
The most complete discussion available.

Williams, R. G. A manual of book selection for the librarian and book-lover. Grafton, 1920.

Questions and Projects

General

1. Read one or two books in each subject, fill out the reviewer's report form, and supplement with a critique of less than 100 words.
2. Discuss some of the answers in the "Reader's Guide" in the *Saturday Review of Literature,* and see if suggestions of additional titles can be made.

3. Select three books from the selected references on Books and Reading which you would recommend
   (a) to the average person who reads little outside of current fiction and the magazines,
   (b) to a college student to encourage him to read worthwhile books in his leisure time.

Biography

4. Report on three notable biographies published in the last two years (three-minute report).
5. Choose two biographies of business men, for a young man short on education but interested in reading.

History

6. Select volumes covering the same era, from the American Nation series and Yale Chronicles of America, and compare for treatment.
7. Take a historical topic, select a few (two, five, or ten) titles on it, and annotate each to show its suitability for a medium sized public library.
8. Select for a county library in a certain state:
   The first one-volume history of that state
   The first longer history of that state
   The first economic or industrial history of the state
   The first work of a special event or period in the state
9. Select for a library a group of histories concerning a war (as the Civil War):
   The first one-volume history of the war
   The first longer history of the war
   The first book on the causes of the war
   A campaign or siege
   Consequences of the war
   Special period or event

Travel

10. Take a travel topic, select a few (two, five, or ten) titles, presenting some distinctive aspect, and annotate to show why each is a good book to add to a public library.

Fine Arts

11. Read a book on the fine arts, and by a three-minute review try to inspire someone else to read it.
12. Select ten books on the fine arts for a special community—say a farming community.

Science and Useful Arts

13. Select ten books in the useful arts for a special community—say a farming community.

Philology

14. Compare several books of discriminated synonyms for completeness, convenience of arrangement, and illustrative matter. (Suggested books are Allen's, Crabb's, Fernald's, and Smith's.) Which would you select for a small public library, if you could choose only one? Why?
15. Compare Roget's *Thesaurus,* March's *Thesaurus dictionary,* Putnam's *Word book,* and Soule's *Dictionary of English synonyms.* Which would you select for a small public library, if you could choose only one? Why?

Sociology

16. On some sociological topic select three books published in the last five years, and write a critical recommendation of each.
17. Make up a selected bibliography on some particular subject in sociology, with annotations, original or selected. Topics might be prison reform, communism, etc.

Religion

18. Compile a short annotated list of five or ten titles on some subject in religion.
19. Make a list of ten other landmark books in Christian literature.
20. Distinguish between the five English versions of the Bible in demand today: King James (authorized), 1611; English revised, 1881-85; American revised, 1901; Douai (Roman Cath-

olic), 1582-1610; Jewish, 1917. Which would you select for a small public library if you could choose only one? Why?

Philosophy

21. Select two or three books on psychoanalysis and annotate them to show why they would be good choices for a public library.
22. Select two or three histories of philosophy so that a medium sized public library may supplement Durant's *Story of philosophy.*
23. Make up a list of five or six books in psychology and arrange them in order of difficulty for use.
24. Examine the newspapers, the current weeklies and monthlies (*Nation, Forum,* etc.), and the *Reader's Digest* for topics being much discussed in any of these subjects. What satisfactory books have been published covering a specific topic?

CHAPTER VI

Evaluation of Contents—Books of Literary Value

Belles-Lettres

Familiarity with Writers

Authors Translators Editors

Evaluating Books of Imaginative Literature

Novels Poetry
Printed plays Essays
Short story and one-act play Literary miscellany

Anthologies and Collections

Criteria for Fiction

In the previous chapter criteria were set up for evaluating books in the main subject classes of the Decimal Classification, with the exception of literature (the 800's). In this chapter, criteria are set up for imaginative literature, comprising novels, drama, poetry, essays, and literary miscellany. Literature as a subject includes the history, study, criticism, and teaching of literature. These aspects are to be tested by the same criteria as have been listed for other subject classes in chapter five.

Belles-lettres

Belletristic literature is defined in the dictionary as those literary works in which imagination and taste predominate. It includes the four main groups considered in this chapter: novels, drama, poetry, and essays, and can readily be extended to the other groups of literary miscellany as well. It

is a rather vague term, linguistically, as are Orient and Far East geographically. All imaginative literature might be termed fiction in its broadest sense, as something "which is feigned or imagined," but fiction is generally understood now to mean "the department of literature that embraces fictitious narrative." It is commonly used as synonymous with "the novel" though this is not entirely a precise connotation. Novels aggregate the largest total in the field of the literary humanities. If standards for judging can be erected for this form, criteria can be set up for the other forms of literature. Those for fiction may be adapted to the peculiarities of each of the others.

Some general tests for all literature are admirably discussed by Edwin L. Shuman in his volume, *How to judge a book.*[1] He lays down as his main thesis that *interest* is the main test of any book, and proposes four general laws for measuring literary greatness:

1. Is the book one which is likely to give the most lasting pleasure to the largest number of people?
2. Does the book contain enough truth, beauty, or active good to make it worth while to read?
3. Does the book leave some kind of wholesome or fine feeling in the mind of one who reads it?
4. How does the book measure up beside the finest works that have stood the test of time?

All critics agree that the only test of value in a book is the extent to which it satisfies the reader. A fine book lifts one to a real mental height which is quite lacking in the atmosphere created by a shoddy, poorly written, ephemeral book. A book which leaves one broader in sympathy, keener in appreciation, more eager for the finer things of life, more courageous to meet its conflicts must contain some enduring satisfactions. To find these and to pass them on to others is part of the task of selection.

[1] Shuman, E. L. How to judge a book. Houghton, 1910.

Familiarity with Writers

Authors. A knowledge of those who write books is a necessity for the competent selector. In discussing the evaluation of books about subjects, in the previous chapter, it was shown in each case how essential the author's qualifications are in producing a book of information. They are of equal importance in producing a work of literature, for unless the author has ability equal to his task the result is mediocre, or worse. On the other hand, the enduring names in literature belong to those whose genius enabled them to contribute to their work that vital spark which has made it live. To discover this mark of ability in the writers of today is the hope of all who from any point of view select their output—editors, publishers, book-dealers, and librarians. With a background of education and reading which has organized the study of literature and oriented the writers of the past, the selector should make a conscious effort to improve his acquaintance with contemporary writers and to widen his familiarity with the authors of every age and country.

Current literature is part of the day's work, and no opportunity to keep up with it should be let slip. Reviews of books tell about their authors, one item leads to another, names become associated, until the selector has a real familiarity with those who are writing today. The process of picking up information here and there in many fields and in various ways, is continuous. Personalities have news value, and the publishers make much of this fact in releasing notes about the authors. Librarians are interested in more than the chatter which is so easy to disseminate. Biographical material constantly streams into a library, and an order department can let it trickle on to the selector, to the reference department, and even to the catalog department, which, like the college alumni office, is "always glad to hear of the death" of an author. Reliable sources of information about authors

should be studied, and the important works of the leading writers should be scanned if not read. Book meetings of the staff are invaluable in developing among the members a knowledge of books and authors, which is important both in the selection and in the use of the books. The staff may well be encouraged to read and study in extension classes. If an author gives a lecture, the opportunity to hear him and observe his personality should not be neglected. A staff member will thereafter associate him with his books and can add a personal touch in speaking about a book to a reader. Overbuying of an author's works may sometimes result because of such a visit, or because the selector's own interest is aroused; this, however, may not be a serious error, as his books are apt to be called for rather steadily. Thus by a continual process of reading and study the horizon may be widened.

The *local author* is a problem for any selector. If his writings lack merit or interest, perhaps the easiest way is to consider them as items for the local history collection. One can accept them as gifts, or, if necessary, buy them and place them there. College libraries make a special point of gathering the writings of the faculty and alumni and incorporating them in the archives. Constant vigilance is necessary to see that this material is secured.

Translators. The fundamental principles of a good translation and the general laws of the art have been recognized ever since they were unfolded by Alexander Fraser Tytler in 1791. In his excellent treatise he describes,

> "a good translation to be, That, in which the merit of the original work is so completely transfused into another language, as to be as distinctly apprehended, and as strongly felt, by a native of the country to which that language belongs, as it is by those who speak the language of the original work.
>
> "Now supposing this description to be a just one, which I think it is, let us examine what are the laws of translation which may be deduced from it. It will follow,

"I. That the translation should give a complete transcript of the ideas of the original work.

"II. That the style and manner of writing should be of the same character with that of the original.

"III. That the translation should have all the ease of original composition."[2]

These three rules for translators are developed by Mr. Tytler with examples from the classics, and to this work the student and reader are referred.

In selecting for a library from two or more translations, the selector must try them out by reading and thus judge of the effect, or he must take the judgment of reviewers or experts. The book should be criticized both as an independent work and as a translation. Large libraries stock both; sometimes they add translations into languages other than English. For the classics of all languages, the chief standard translations should be available.

Editors. A knowledge of the work of editors is also a valuable aid to the selector. An editor may annotate a well-known classic for school use, as Bliss Perry did *Ivanhoe*. Or he may edit a work for scholars as Furness *père et fils* did in the *Variorum Shakespeare*. In such cases the work is his own contribution. Editors are also selected for compilations, or subject and publishers' series. For these the editor's task is usually to secure the authors for individual volumes and to make the contributions somewhat uniform. Examples of compilations are the various handbooks in accounting and engineering such as are edited by Saliers, Marks, Kent, and others. Examples of subject series are the various farm and rural life series edited by L. H. Bailey; of a publisher's series an example is Everyman's library under the general editorship of Ernest Rhys. Editions of the complete works of authors are also under the direction of some well-known

[2] Tytler, A. F. Essays on the principles of translation. (Everyman's library.) Dutton, 1907, p. 8-9.

scholar, as the Saintsbury edition of Balzac. Cyclopedias and dictionaries usually have an editor-in-chief, with many assistant editors, selected for their knowledge of certain subjects. Some editors are only figureheads who lend their names without doing any work. Others select the assistant editors and advise on general matters, but do none of the detail work. The real editor is one who gives his time, experience, and knowledge in order to make the work a credit to himself, to the author, to the publisher, and to all who assist. Editors of the first kind are generally featured in subscription works to help make sales. The selector should not be deceived in this, but should investigate as far as possible to find how much responsibility has been assumed. There is no easy way of doing this, but it is part of the necessary task of evaluation.

Evaluating Books of Imaginative Literature

NOVELS

Certain characteristics are recognized as common to all forms of fiction. Chief of these are plot, characters, and setting, manifested through the art, style, and theme of the author. An analysis of a novel, therefore, as of other forms of literature, conveniently follows through a report form which embodies these or similar topics.[3]

The novel comprises the largest and most difficult single group of literature from which to make selection. In the *A.L.A. catalog 1926,* the fiction titles make up 13 per cent, with 1370 titles. This percentage is really low due to very stringent culling. In most libraries the percentage is nearer 20 per cent. The annual output of fiction is of such volume that it must be carefully sifted, as no library can purchase more than a due proportion. Of older titles, 331 make up the

[3] See Criteria for fiction, p. 193-95 of this chapter.

list of *Novels too good to miss,* 1000 are designated for continuous replacement in the Newark public library, 2350 are included in the *Standard catalog, fiction section,* with 558 in the Supplement. From these selected lists it is possible to choose the standard and popular novels of the past.

A more serious problem is the selection of new titles as they surge from the presses. In order to have standards for this, the selector needs acquaintance with the novels of the past, familiarity with literary history, and appreciation of the development of the novel. To attain this background requires reading and study, until one is in a position to judge the present in the light of the past. For a new book is usually tested by comparison with those already accepted as literature, bearing always in mind present-day attitudes and ideas. Knowledge of when to depart from traditional standards is as essential as firmness in upholding them when necessary. Such decisions call for an understanding of the trends of the times and a sympathy with those who face the problems of today. Then in the light of community demand, anticipated use, and present resources, the new novel may be intelligently selected.

The art of the author. As a first step in evaluating a novel, the selector may well review the life of the *author,* noting especially any events which may have affected the writing of the particular work, as well as his place in and contribution to literature.

Three processes are essential to the literary production of fiction: an acute observation of life, a philosophic outlook, and artistic expression.

First of all an author needs an *acute observation of life.* He gathers his material as he goes, like a rolling snowball; later he sifts, sorts, and culls what he will use. From his experiences, perceptions, and ideas he selects significant details. He may do this consciously or unconsciously; but it is his choice of events to form the plot, of characteristics to

make up the nature of the persons, and of the locale and period of the setting, which constitutes the matter of the book. Hawthorne's notebooks demonstrate the importance of observation in his literary career. His *The marble faun* illustrates his careful selection of data. Similarly, the results of discriminating observation appear in the work of many authors, such as Wells's *Tono-Bungay* and Forster's *A passage to India.*

Secondly, an author needs a *philosophic outlook on life* wherewith to interpret his observations and impressions. By reflection and imagination he distinguishes between the important and the unimportant, he correlates, reconciles, and harmonizes his material, thus fashioning it into an artistic balanced whole. Fine feeling, sincerity, a wholesome spirit, are to be desired in an author's philosophy. These are exemplified in such authors as Howells in *The rise of Silas Lapham,* Edith Wharton in her Old New York series of novelettes (as *The old maid* and *New Year's day*), Tarkington in *Alice Adams* and *The magnificent Ambersons,* and Willa Cather in *A lost lady.* At the other extreme lie a distorted view of life and stark realism which, though engagingly presented with able picturization, are likely to depress some and to annoy others. Authors who may offend many readers because of these characteristics are Anderson, Dell, Dreiser, Hemingway.

Thirdly, an author needs *artistic expression* and a literary finish if he is to present his material in acceptable form and in conformity with the canons of literary art. Every author should be able to clothe his thoughts in diction and dialog suited to his theme. Sometimes the style is characteristic of an author's mode of literary and artistic presentation. A few recent authors seem to be striving strenuously for an effect, as James Joyce and Gertrude Stein. Earlier authors attained recognition with less effort, as Crane in *The red badge of courage.* Hugo especially is noted for his individualistic im-

petuous style. Other French writers of the nineteenth century, as Flaubert, Gautier, and Loti, spared no efforts to produce polished diction. Style is, indeed, the gift of the few; but the art of writing may be cultivated by the many. Words and phrases may be discovered which express the author's thoughts and convey them to the reader. Thus clearness of expression may reveal the clarity of thought; form and substance may become fused into an artistic whole.

Plot, persons, and places. The *plot* or plan of the story is more satisfying if coherent and plausible, well balanced, and well sustained. What the plot is matters little so long as the author is capable of coping with it. Its manner rests with him. A dramatic plot usually has a complication, a major knot, and an explication. Striking examples of the novel of plot are Dumas' panoramic *The three musketeers* and Sabatini's exciting *Scaramouche*.

The *characters* usually represent human beings, drawn from any of the many ranks of society, and placed in relationships found in real life. The greatest characters in fiction are worthwhile people who are convincing as individuals or are truly drawn as types. For acceptance, they should be psychologically correct. Effect upon character by the impact of incident is usually developed. Two methods of portrayal may be used, the direct or indirect. In the direct method the author acts as showman and reveals the characters by plain statements; in the indirect method the characters are revealed by inferences drawn from their speech, their actions, their effect on other people, and the comments of others. In either case the *dialog* should be in keeping with the characters. Examples of the novel of character are Charlotte Brontë's *Jane Eyre* and DeMorgan's *Joseph Vance*.

The *setting* gives the background of time and place. Emphasis on period marks a historical novel, as in Dickens' story of the French revolution, *A tale of two cities;* emphasis on locality produces a regional novel, as in Willa Cather's tales

of the Nebraska prairies, *O pioneers!* and *My Antonia.* Time and place added to action and characters provide *atmosphere.* This pervades the world in which the people act, the environment in which they live. Novels with recognizable atmosphere are Flaubert's barbaric *Salammbo,* Reade's medievalistic *The cloister and the hearth,* Emily Brontë's weird *Wuthering Heights,* and Hudson's *Green mansions.* Two kinds of atmosphere may be distinguished: romantic, in which there should be imaginative fitness, as in Dumas' *The Count of Monte Cristo* and Conrad's *Lord Jim;* realistic, in which there should be recognizable accuracy of detail, as in Balzac's *Eugénie Grandet* and George Eliot's *Middlemarch.* Setting for a novel is somewhat comparable to a stage picture. Similar to an interlude set in the foreground or even before the curtain, is the once-upon-a-time story, such as Farnol's *The broad highway.* A romantic story is set in a decorative pictorial background, as is found in Hewlett's *The forest lovers.* A realistic story has its stage set with careful attention to detail and with a vital relation of the decoration to the action and the characters, as in Lewis' *Babbitt.*

Essential qualities in fiction. Perspicacity, depth of feeling, and literary power combine to make a worthy work of fiction. These three qualities of matter, spirit, and form, fused in correct proportion, result in a great novel, such as Hugo's *Les misérables,* Reymont's *The peasants,* Thackeray's *Vanity fair,* and Tolstoi's *Anna Karénina* and his *War and peace.* Excellence in any one quality produces work of very high grade, such as the following: Meredith for quality of thought, as in *The ordeal of Richard Feverell;* Hardy for quality of feeling, as in *Tess of the D'Urbervilles;* James for quality of expression, as in *The portrait of a lady.*

On the other hand, an overemphasis on one of the major elements may lead to weakness. A melodramatic, exciting plot may be developed at the expense of the characters, who thus become mere puppets. The men and women in Cooper's

The last of the Mohicans are feebly sketched, but the story and setting are excellent. Similarly the characters may be so abnormal that they offend, as in the works of Evelyn Scott and in Hall's *The well of loneliness.* Exploitation of sex, too, may cause the selector to turn from a book in disapproval if not in disgust. Bad ethics may be introduced and wrongly emphasized, as business dishonesty, successful crime, or race hatred. These in right relations may not be objectionable, for an evil practice may point a moral. The final decision of the selector must be based on the author's attitude toward good and evil, his purpose and manner of presenting the situation, and the ultimate effect upon the reader.[4] If vice is made attractive and evil is done for evil's sake, a subversive lack of proportion exists and good taste is offended. A healthy search for truth with a normal presentation of natural facts is very different from an unhealthy pornography with suggestive concealing phrases. Let the author's treatment be decent and in good diction, let it be true to life, neither flattering the passions nor blurring right and wrong, and it is fairly safe to assume that there will be no immorality and no ill after-taste in the reader's sensibility.

Other tests of the novel. Some of the essentials to look for in a novel, in addition to analytical criteria already examined, are vitality, sincerity, technique adequate to the purpose, and entertainment value. A work of fiction may inform, persuade, and convince, but if it does not hold the interest and entertain, it is not likely to be read.

A great novel has intellectual, ethical, and emotional values, which make one think, then feel, and see. By calling up associations and by a direct suggestion to the emotions, it may make one act. This has been the result with not a few novels of purpose, such as Stowe's *Uncle Tom's cabin* and Dickens' *Nicholas Nickleby.*

[4] See a further discussion in this textbook under Censorship in Chap. 10, p. 297-300, especially p. 298-99.

Perhaps the final test of a novel is its effect upon the reader. Though the reader ever changes and his taste is what each one fancies at the moment, human nature does not change. Hence great novels, which are truly built on human nature, are eternally true because they reveal unchanging truth. The effect therefore of a vital novel may be to give better control of natural impulses, a broader sympathy for others, a keener appreciation of and a more eager desire for the things which are more excellent, greater strength for the tasks of every day, courage to attempt what seems impossible, sanity in the midst of a world of change. A novel which can accomplish some of these things as well as entertain is a dominant force in the life of today. It is one of the ways of reaching a man in order to get him to better himself. In this respect it supplants the tract and supplements the sermon. Authors like Winston Churchill, Sinclair Lewis, John Galsworthy, Edith Wharton, and Willa Cather strive to hold the mirror up to nature in order to reflect the life of today.

Various methods of studying novels. For a study of the novel, several approaches are possible. One method is to trace its historical development; a second method analyzes the novel by forms, such as romanticism and realism; a third method assorts novels by their types, as historical novels and similar groups; while a fourth method classifies them by their themes.

Historical development of the novel. The novel is a late form of literature in comparison with epic and lyric poetry, the drama, and even the essay. Foreshadowed in the early romances and picaresque stories, such as *Lazarillo de Tormes, Don Quixote,* and *Gil Blas,* the novel developed in Europe in the eighteenth century and became especially vigorous in the nineteenth century. Its history can be traced in such compendiums as Macy's *Story of the world's literature* and Drinkwater's *Outline of literature.* Its development in each country can be followed by consulting the histories of litera-

ture, and such special works as Van Doren's *The American novel,* Cross's *Development of the English novel,* and Follett's *The modern novel.* From these outlines the important novels can be chosen for study in tracing the progress of the writing of fiction.

Forms of the novel. For another method of approach, the French novel of the nineteenth century conveniently illustrates the typical forms through which the novel advanced. First came the *classic* form, of which Fénélon's *Telemachus* is a good example.

The *romantic* form was introduced by Hugo, who had many followers. His grandiose *Notre Dame de Paris* typifies the romantic spirit. Gautier's picturesque *Captain Fracasse* also belongs in the romantic school.

The exponent of the *realistic* school is Balzac, whose *Père Goriot* is typical. Stendhal's introspective *Red and black* is also realistic and is a forerunner of the psychological novel.

The *naturalistic* school developed out of the realistic with Zola as the leader. His ruthless pictures of the awful reality of warfare may be found in *The downfall.* Flaubert's painstaking *Madame Bovary* is a masterpiece of style and a landmark in French realism.

The *idealistic* form is illustrated by George Sand's charming pastoral *Fadette* and Bazin's idyllic *The coming harvest.* The *impressionistic* form is featured by Loti's haunting *An Iceland fisherman* and Daudet's *Numa Roumestan.* The psychological novel is exemplified by Bourget in his *The disciple.*

Anatole France arose as a classical reactionary in *Thaïs,* but showed romanticism in his *The crime of Sylvestre Bonnard,* and realism in some of his other works. Similarly, other modern writers cannot be readily assigned to distinctive schools. A reading and analysis of these nineteenth century novelists in France may serve to fix the various forms in the mind of the student and selector.

Types of the novel. A third way of studying the novel

is by type. Novels of plot, character, and setting have already been mentioned. Examples of some other types may be cited here.

The *thesis* novel, with its emphasis on some proposition which the author wishes to advance, is illustrated by Churchill's study of the political boss in *Coniston* and Adams' story of newspaper ethics in *The Clarion.*

Historical novels may feature time or place. Of the period type are Scott's *Ivanhoe* for medieval England, George Eliot's *Romola* for Italy of the renaissance, Sigrid Undset's *Kristin Lavransdatter* for medieval Norway, and Dickens' *Pickwick papers* for the early nineteenth century in England. Several novelists have chosen a region for their locale; Hardy pictures Wessex, and Lincoln, Cape Cod. Typical of the regional novel are Kipling's *Kim* for India, Quick's *Vandemark's folly* for Iowa, and Arnold Bennett's novels of the Five Towns.

The *biographical* novel is aptly illustrated by Gertrude Atherton's *The conqueror,* since she began the study as a life of Alexander Hamilton and later turned it into fictional form. Churchill has introduced authentic sketches of Grant, Lincoln, and other figures of the Civil war in *The crisis.*

Fantastic novels reach their peak in Stoker's *Dracula,* in which horribly real sensations of fear are produced. Stephens' *The crock of gold* mingles wit, wisdom, and philosophy in a quaint fantasia of men, gods, and fairies. A great *symbolistic* novel is Sudermann's masterpiece which clings to the memory, *Dame Care.*

Some authors are liable to lighten their novels with *humorous* touches, as Stockton in *Rudder Grange* and Marryat in *Mr. Midshipman Easy.* Dickens alternates between the humorous and the pathetic.

Detective stories, mystery tales, and adventurous yarns are a distinct type. *The moonstone* by Collins is an early example. Doyle's character of Sherlock Holmes was first intro-

duced in *A study in scarlet* and the famous detective has figured in many a story since. Typical of the adventurous novel with its emphasis on plot is Buchan's *Greenmantle;* of Western stories, Wister's *The Virginian.*

Themes in the novel. A fourth method of approach to the study of the novel is to group them by their themes. These reveal the purpose of the author. Generally his aim is to portray human life in one or more of its multifarious aspects, as by picturing some phase of society. The content therefore should be something worth writing about; the intent should be not merely to entertain, but perhaps also to instruct.

Individual character studies are presented in Hawthorne's *The scarlet letter* and *The house of the seven gables,* and in Edith Wharton's study of personal ethics in *The house of mirth.*

Love romances emphasize two people, as in Blackmore's *Lorna Doone.* "These twain" are also featured in stories concerning husband and wife, as Dorothy Canfield's *The brimming cup* and Trollope's study of Bishop and Mrs. Proudie in *Barchester towers.*

Family studies may be portrayed from several angles. The relation of parents and children is discussed in Dorothy Canfield's thoughtful *The bent twig* and in Turgenev's picture of the contrasting generations in his *Fathers and children.* Brothers and sisters are delineated in Anne Parrish's delightful *The perennial bachelor* and in Bennett's *The old wives' tale.* Family-novels are represented by Galsworthy's important picture of an era, *The Forsyte saga* and its sequels, later combined in *A modern comedy,* and by Thackeray's realistic *Henry Esmond.* Stories of boys are the well-known *Huckleberry Finn* and *Tom Sawyer* of Mark Twain, and Hughes's *Tom Brown's school days at Rugby.*

Social studies cover the range of contacts which a person has with the world around him. Extensive accounts of these

relationships occur in Fielding's account of the life of *Tom Jones* and in Dickens' reminiscent history of *David Copperfield.* A broad canvas is limned in Hugo's *Les misérables.* Social satires appear in Thackeray's admirable *Vanity fair,* Jane Austen's spontaneous *Pride and prejudice,* and Edith Wharton's satirical *The age of innocence.* A grim masterful tale is her *Ethan Frome.*

Social conditions are considered by many writers. A powerful study, both psychological and sociological, is found in Dostoevskii's *Crime and punishment.* Problems of labor and capital are presented in Margaret Deland's *The iron woman,* Poole's *The harbor,* and Smith's *Tom Grogan.* An epic of labor is Nexö's *Pelle the conqueror.* Some businesses and professions appear for analysis in Smith's *Caleb West, master diver,* Norris' *The pit,* and Hamsun's *Growth of the soil.* Political novels include Ford's *The Honorable Peter Stirling,* Tarkington's *The Gentleman from Indiana,* and Churchill's *Coniston* and *Mr. Crewe's career.* The life of a musician is pictured in Rolland's *Jean-Christophe.*

Religious novels that retain their popularity are Wallace's colorful *Ben Hur* and Sienkiewicz's exciting *Quo vadis?* Novels that introduce psychical phenomena are DeMorgan's *Alice-for-short* and Du Maurier's *Trilby.*

Novels introducing racial and national features are Crawford's *Pietro Ghisleri* and *Saracinesca* for their Italian atmosphere, and Blasco Ibáñez' *The four horsemen of the Apocalypse* for its Argentinian and French settings. Sea stories may be represented by Kingsley's stirring *Westward ho!* and Stevenson's thrilling *Kidnapped.*

Demand for novels. Because novels entertain and furnish a means of escape from the hum-drum of everyday life to other realms of thought and action, they are greatly sought for. Practically all novels are recreative. They may stimulate and inspire, but this result is incidental rather than purposeful. Yet a novel should make life more endurable; it

may even make life better. Perchance it may inspire to action. Certainly that novel is good if it has made the reader think more worthily of human life.

Special aids in selecting novels.

Annotated lists:

A.L.A. catalog 1926, fiction section.

BAKER, E. A. A guide to the best fiction in English. Macmillan (London, Routledge), 1913.

——— A guide to historical fiction. Macmillan (London, Routledge), 1914.

DRURY, F. K. W. Novels too good to miss. 12 lists in 4 groups. Wilson, 1926.

NIELD, JONATHAN. Guide to the best historical novels and tales. 5th ed. Macmillan (London, Mathews), 1929.

Standard books. Nelson, 1910-14, v. 3.

Standard catalog for public libraries, fiction section; by Corinne Bacon. 2350 titles. Wilson, 1923; and supplement: 558 novels published since 1923. Wilson, 1928.

SYRACUSE (N. Y.) PUBLIC LIBRARY. The gold star list of American stories 1821-1929. 11th ed. 1929. (500 titles classified by subject with notes.)

Unannotated lists:

BORDEN, W. A. The best modern novels; a classified list of 3500. N. Y. John R. Anderson Co., 1910.

DRURY, F. K. W. 160 of the best foreign novels in English translation. New York Libraries 2:196-98. January, 1911.

GRAHAM, BESSIE. Bookman's manual. 3d ed. Bowker, 1929, Chap. 26-34.

GRIMM, M. E. Translations of foreign novels. Faxon, 1917.

MABIE, H. W. The blue book of fiction; a list of novels worth reading, chosen from many literatures. Globe-Wernicke Co., 1911.

MANLY, J. M., and RICKERT, EDITH. Contemporary American literature. Rev. ed. Harcourt, 1929.

——— Contemporary British literature. Rev. and enl. ed. Harcourt, 1928.

Newark (N. J.) Public Library. A thousand of the best novels. 5th ed. 1923.

Pratt Institute Free Library, Brooklyn. Fifty conspicuous novels of the first quarter of this century. 1929. 8p. Reprinted from the library's Quarterly Booklist (ser. 5, no. 61), Spring 1927, p. 42-46.

Shields, Z. I. Foreign literature in translation. Omaha Public Library, 1912.

Sonnenschein, W. S. The best books. 3d ed. Putnam (London, Routledge), 1910+. pt. 5 (in preparation, meantime use earlier editions).

Warner library of the world's best literature. Warner Library Co., 1917. v. 30: Student's course in literature by G. R. Lomer.

Periodicals with book reviews:

See list in Appendix 1 to Chapter 9.

PRINTED PLAYS

Play writing is one of the most difficult forms of composition. All the literary processes that are applicable to the novel are appropriate to the drama, plus the constriction of form into acts, the dependence upon dialog, the conformity to stage production, and the absence of any description. Matter, form, and spirit are even more important, as every act and word must point a definite meaning or mood, ever progressing toward the climax. A series of situations is built up, every detail of which must be the result of careful culling from minute observations; characters are introduced whose every idea must be shown to the audience or reader through conversation; dialog suited to each person develops the plot and character—and all must be actable on a stage. And no one can foretell whether it will produce the planned-for emotion until it is tried out before an audience. Fortunately the selector does not often have this last problem to solve, for very few plays are printed before they have been acted, so that it is usually the successful drama that calls for consideration by the library.

Tests of a play. What are some of the tests of a worth while play? First, it should have a significant theme or a timely topic. As examples of these, Kenyon's *Kindling* is a strong indictment of conditions in the slums of a large city; Williams' *Why marry?* skilfully depicts the various kinds of marriages prevalent today. Secondly, a play should have a proper dramatic form. This technique is well illustrated in the various plays by Pinero, who was expert in dramaturgy. *The second Mrs. Tanqueray* is a brilliant example of the well-made play, with the climax seized and the story built out of results of previous action rather than causes; his *The gay Lord Quex* is a technical triumph. Thirdly, a play should have a telling story, such as is developed in Parker's *Disraeli.* Then it should have interesting characterization. This is to be found in such a play as Sutro's *The walls of Jericho.* It should also have convincing dialog, as appears in the dramas of Henry Arthur Jones, for example in *The liars.* A rounded whole completes the requirements for a satisfying play, of which Rostand's *Cyrano de Bergerac* may serve as an illustration. With high literary value and dramatic power he realizes perfectly the spirit of romance, characterizes splendidly the lovable improbable swashbuckler and poet, and fills adequately the need of the heart in the enjoyment of the action, the humor, and the sentiment.

Dramas may be studied, compared, and evaluated by at least three methods, each of which gives profitable results. One method is to trace the history of the drama through the ages and outline its development by countries. Another method is to distinguish its forms. A third method is to analyze its themes.

History and development of the drama. The historical method has been followed in many reference books, such as the articles in the encyclopedias (Britannica, New International, Americana, and others), and in such outlines as Stuart's *The development of dramatic art* and Bellinger's

A short history of the drama. The survey method is also the basis for Miller's *The living drama* which traces the continuous dramatic movement from its earliest expression to the present by a treatment both suggestive and analytical. By means of such conspectuses the chief dramatists and their plays can be studied, country by country. It is not necessary therefore to mention here the outstanding names in the course of thirty centuries of dramatic literature.

Forms of the drama. A second method to be pursued in the study of the drama is to distinguish its essential forms such as tragedy, comedy, melodrama, farce, and others equally well known. These may be determined by the elements used in a play to produce emotion. Chief among these are conflict and action. Conflict is characterized by a struggle of personalities; action by the progress of events; both go along together to unfold the plot and to develop the characters in an appropriate setting until the climax is reached and the dénouement takes place. The conflict of personalities as a distinctive element to establish the form of the drama was elaborated by Ferdinand Brunetière in 1893 as the law of the drama, and is thus summed up by Brander Matthews:

> "Some one central character *wants* something; and this exercise of volition is the mainspring of the action . . . In every successful play, modern or ancient, we shall find this clash of contending desires, this assertion of the human will against strenuous opposition of one kind or another. . . . the drama must reveal the human will in action . . . the central figure in a play must know what he wants and must strive for it with incessant determination. . . . If the obstacles against which the will of the hero has to contend are insurmountable, Fate or Providence or the laws of nature—then there is tragedy, and the end of the struggle is likely to be death, since the hero is defeated in advance. But if these obstacles are not absolutely insurmountable, being only social conventions and human prejudices, then the hero has a possible chance to attain his desire—and in this case we have the serious drama without

an inevitably fatal ending. Change this obstacle a little, equalize the conditions of the struggle, set two human wills in opposition, and we have comedy. And if the obstacle is of a still lower order, merely an absurdity of custom, for instance, we find ourselves in farce.

"Brunetière found a confirmation of his theory in the fact that the drama has most amply flourished when the national will has stiffened itself for a magnificent effort. Greek tragedy is contemporary with Salamis; the Spanish drama is contemporary with the conquest of the New World. Shakespeare was a man when the Armada was repulsed; Corneille and Molière were made possible by the work of Henry IV and Richelieu; Lessing and Goethe and Schiller came after Frederick. The Orientals have no vital drama because they are fatalistic, because they do not believe in that free will without which the drama cannot exist. It is significant that men of action, Richelieu, Condé, Frederick, Napoleon, have ever been fond of the theatre. A belief in free will is always favorable to the drama, whereas a belief in foreordination may be not unfavorable to the novel, the chief figures of which are not required always to know their own minds."[5]

This discussion serves to present the fundamental difference in the major dramatic forms: tragedy, comedy, farce, and the serious drama. Others which are common are: melodrama, in which the action is governed by sensational incidents rather than by the purposes of the characters; the comedy of manners and social satire, in which the foibles of society are mildly ridiculed; the problem or thesis play, in which the theme is stated or proved by the incidents and acting; the fantasy, or fairy play, in which the supernatural is introduced with fanciful effect; the poetic play, in which the poet's imagination weaves in beauty of thought and expression, ofttimes to the detriment of the action; also the

[5] Matthews, Brander. A study of the drama. Houghton, 1910, p. 94-96. The discussion is to be found in full in Brunetière, F., Law of the drama, with introduction by Henry Arthur Jones; translated by P. M. Hayden. Dramatic museum of Columbia University, 1914 (Papers on playmaking, 3).

more obvious forms of the mystery or detective play, the religious play, etc.

In making a study of the forms of plays, it is profitable to observe how a drama is constructed, to chart, as it were, the exposition, the exciting force, the rise and growth of the action, the climax, and the fall and close of the action. Books on dramatic criticism aim to assist in analyzing plays, as is the case with Hamilton's stimulating *The theory of the theatre* and Matthews' sound *A study of the drama.* Books on play writing also aid in making analyses of this sort, such as Baker's illuminating *Dramatic technique* and Archer's valuable *Play-making.*

It may be possible also to classify the art of the author and to assign him to a recognized "school," as a classicist, romanticist, realist, naturalist, idealist, impressionist, or expressionist, or to define the drama as symbolic, poetic, catastrophic, static, or some similar designation.

These forms are illustrated in the following plays of some leading modern dramatists: classicism: Kennedy's *The servant in the house;* romanticism: McCarthy's *If I were king;* realism: Pinero's *The thunderbolt;* naturalism: Becque's *The crows;* idealism: Barrie's *Quality street;* impressionism: Schnitzler's *Playing with love;* expressionism: O'Neill's *Strange interlude;* symbolic: Jerome's *The passing of the third floor back;* poetic: d'Annunzio's *Francesca da Rimini,* and plays by Stephen Phillips, as *Herod,* and *Ulysses;* catastrophic: Ibsen's *A doll's house;* static: Chekhov's *The cherry orchard;* fantastic: Gates's *The poor little rich girl,* and Maeterlinck's *The blue bird;* mystery play: Rice's *On trial;* religious play: Pollock's *The fool;* historical play: Drinkwater's *Abraham Lincoln;* racial play: Hazelton and Benrimo's *The yellow jacket;* thesis play: Brieux's *The three daughters of M. Dupont,* and Hervieu's *The passing of the torch;* farce: Daly's *A night off;* melodrama: Klein's *The lion and the mouse;* comedy: Megrue's *Tea for three;* trag-

edy: Masefield's *The tragedy of Nan;* serious drama: Fitch's *The truth;* comedy of manners: Wilde's *Lady Windermere's fan;* social satire: Shaw's *You never can tell.*

Plays in many forms are featuring the modern dramatic revival and they are being printed and acted and studied on every hand. A useful popular analysis is Hunt's suggestive *The play of today.* Helpful well-proportioned outlines are found in Clark's comprehensive *A study of the modern drama.* Critical estimates are available in such works as Dukes's brilliant studies of fifty playwrights in his *The youngest drama* and Goldberg's probing *The drama in transition.*

Themes of the drama. A third method of studying plays is to analyze their themes and thus group them by subject. This procedure is followed in such a book as Chandler's admirable *Aspects of modern drama.* A series of viewpoints may thus start with the gaze focused on the individual. The interest may be retained in his affairs as he progresses in ever-widening circles through love and marriage to a home and children, until contact is made with society and the social order.

The following plays illustrate by their themes this progression: individual character study: Barrie's *Dear Brutus;* psychological play: Thomas' *The witching hour;* love and romance: Parker's *Pomander walk;* husband and wife: Barrie's *What every woman knows,* and Pinero's *Mid-channel;* parents and children: Sudermann's *Magda;* family and home: Davis' *The detour;* the younger generation: Crothers' *Nice people;* social satire: Jones's *Mary goes first;* social contrasts: Hankin's *The Cassilis engagement;* social ethics: Galsworthy's *Loyalties;* the eternal triangle: Shaw's *Candida,* and Maugham's *The circle;* feminism: Barker's *The Madras house;* gossip: Echegaray's *The great Galeoto;* social problems: Čapek's *R.U.R.;* labor and capital: Galsworthy's *Strife;* business: Kaufman and Connelly's *Beggar on horse-*

back; politics: Broadhurst's *The man of the hour;* law: Galsworthy's *Justice;* medicine: Guitry's *Pasteur.*

The demand for plays. Plays are not primarily a form of literature; they belong rather to the art of the theater. They are devised to be seen, to be presented by actors before an audience. The inherent physical impossibility of being able always to see a play acted either originally or in revival has created the demand for the printed play. With a vivid imagination a reader may become able to visualize readily the characters and the scenes as he reads the story of the play. Practice enables one to do this satisfactorily; some have even preferred to read a play to seeing it poorly acted. Hence there is a demand for plays in separate form, as issued by Samuel French, Walter H. Baker company, the Dramatic Publishing Company, and other firms; in volumes of plays by a single author, as Pinero's *Social plays;* in collections, as *Representative plays by American dramatists,* edited by M. J. Moses; and in abridged form, as in Burns Mantle's *Best plays of* [*the year*], issued annually since 1919-20.

Not alone is the individual reader and student of the drama anxious to have the printed plays available, but reading circles and study groups are ready to follow courses in order to acquaint the members with the dramatic literature of a country, a period, a certain form, or a timely theme. In addition, dramatic clubs and amateur actors are on the lookout for plays to pick for presentation. As a result there is a constant demand for the plays themselves and for books about the drama.

Special aids in selecting printed plays.

Boston Public Library. British and American longer plays, 1900-1923. 1923. Selected references to recent books.

Clark, B. H. A study of the modern drama. Appleton, 1925.

Dramatic index 1909+. Faxon.

Drury, F. K. W. Viewpoints in modern drama. (Viewpoint ser.) A.L.A., 1925. Pt. 2 gives Aids of value to the selector.

Firkins, I. T. Index to plays, 1800-1926. Wilson, 1927.

Haskell, D. C. Foreign plays in English; a list of translations in the New York public library. 1920. Reprinted with additions from New York public library Bulletin, February and April, 1920.

Hazeltine, A. I. Plays for children; an annotated index. 2d ed. A.L.A., 1921. A revised edition of this index, compiled by A. L. Hyatt, will appear in 1930.

Miller, N. B. The living drama; historical development and modern movements visualized. Century, 1924.

National Council of Teachers of English. Plays for high schools and colleges. Chicago, National Council of Teachers of English, 1923.

Norton, C. M., and Walter, F. K. Modern dramas; a reading list. In modern drama and opera, v. 1. Boston Book Co. (now Faxon), 1911, and continued in v. 2, 1915.

Shay, Frank. A guide to longer plays; a list of 1500 plays. Appleton, 1925.

Toronto Public Library. Presentable plays. 1928. (Selected list for Canadian libraries, schools, and dramatic societies.)

General bibliographies as listed under Novels: A.L.A. catalog 1926; Graham, Chap. 16-21; Sonnenschein, pt. 5; Standard books, v. 3; also Warner library, v. 30; and Manly and Rickert.

Periodicals with book reviews:

Drama. Mt. Morris, Ill., and New York.

SHORT STORY AND ONE-ACT PLAY

A dominating incident, a chief character, or compelling atmosphere, each developed singly or together so as to produce a single impression, are the significant characteristics of both the short story and the one-act play. The same criteria apply as to other forms of fiction, for these two are composed of the same essential ingredients and differ from the longer novel and the full-length play only in that each is unfolded in shorter compass with sharper insistence on some preponderating feature.

It is usually possible to analyze this shorter form with greater ease, as there are few if any by-paths or detours to interrupt the progress step by step to a telling climax. In the short story, for instance, each new incident in the series of events may often be charted in a rising scale of steps until the final abrupt climax is reached. Stevenson's *Markheim* is an excellent example of this.

Forms of the short story and the one-act play are the same as for the novel and drama. Hence short stories and one-act plays may be grouped in the same way, and evaluated according to historical development, type, or theme.

Popular as the short story is in the magazines, it does not appeal as strongly in book form, and the selector should use every means of testing the demand before making a purchase. So many authors are trying their hand at this form of writing that the criteria under "art of author" should be rigorously applied.

The demand for one-act plays comes largely from little theatre groups and from those who are reading, discussing, and studying the drama. Amateur actors are always on the alert for good short plays and ask for those by well-known playwrights, for various occasions, and on significant themes.

Special aids in selecting short stories.

Drury, F. K. W. A list of short stories and tales. Wilson, 1916. 299 titles of representative stories available in book form.

Firkins, I. T. Index to short stories. 2d ed. Wilson, 1923. Supplement, 1929.

General bibliographies as listed under Novels: A.L.A. catalog 1926 (5 columns in Index); Sonnenschein, pt. 5; also Warner library, v. 30; and Manly and Rickert.

Special aids in selecting one-act plays.

Lewis, B. R. Contemporary one-act plays. Scribner, 1922.

Logasa, Hannah, and Ver Nooy, Winifred. Index to one-act plays. Faxon, 1924.

SHAY, FRANK. One thousand and one plays for the little theatre. Appleton, 1923.

The special aids as listed above under Printed plays: Drury, Firkins, Hazeltine, and the general bibliographies.

POETRY

Clarity of thought, intensity of feeling, and charm of diction characterize poetic expression. In their higher degrees these quicken the imagination, cultivate the taste, and stir the emotions. Poetry thus becomes a fine art, raising the poet above the level of the writer of prose and elevating him above the writer of verse. Some prose may be poetic in feeling, as in a novel, a drama, or even in history, but it is not poetical in form. Some verse may be rhythmical in form but not poetic in feeling. The highest type of poetry embodies mental, moral, and physical characteristics by convincing the reason, enlisting the sympathy, and charming the ear. Not always are these attained in equal proportion. For example, Pope appeals to the reason and makes poetry sensible and rhythmical, but leaves the reader cold; Browning fills his poetry with philosophic thought but is ofttimes careless of the form; Swinburne perfects the form and movement but has small appeal to the mind and heart. Shakespeare and Milton are supreme among the poets through their boldness of imagination, sympathetic feeling, and poetic skill. Shakespeare shows these qualities in both his *Sonnets* and in his *Plays,* excelling in both lyric and dramatic forms; Milton is unrivaled in the sublime and sonorous blank verse of his epic *Paradise lost.*

Poetry has been defined by Watts-Dunton as "the concrete and artistic expression of the human mind in emotional and rhythmical language." The expression may indeed be in prose, but intensified both in emotion and diction, so as to become Carlyle's "musical thought"; it is more likely to be

in musical speech, intended to be declaimed or sung. Nor is poetry composed only of thought, emotion, and sound; true poetry should set free the imagination and stimulate the mind to form its own pictures. An overemphasis on rhythm and rime lowers poetry into mere verse. The clever rimester may interest or amuse, but he rarely touches the deeper emotions. Moreover, the same subject may be treated by the poet and the verse-maker, but it is the poetic expression of the former which makes his work superior. Thus, matter cannot be separated from manner; substance and diction should be in almost equal proportion.

With what is the poet born? The poet, as conceived by Bliss Perry in his *Study of poetry,* sees, makes, and sings. As the *seer,* he observes the world with a deeper insight, he probes phenomena with a more piercing eye, he perceives the truth with diviner power. What he descries may be only some ordinary event in his own experience or in another's, a charming landscape or a common street scene, a flower or a chimney, a mountain top or the subway, a fancy or a thought, a monotonous existence or a dramatic crisis. The subject is immaterial; the poet's own emotional reaction to it makes it meaningful and vivid; his vision re-creates an experience for others. He sees the truth and makes it real.

As the *maker,* the poet transmutes prosaic things into forms of vital meaning, he picks out the significant elements and turns them into phrases and pictures that linger in the minds and souls of men, he creates images that live again in the thoughts of others. Thus he compels them to share his experience and to re-create for themselves the forms he has evoked. This he does through the intense personal feeling which burns within his soul.

As the *singer,* the poet converts his observations, thoughts, and feelings into words of beauty. The magic of his craftsmanship makes the whole world sing. His mastery of form and charm of style add appeal to what he says.

Thus the elements in the poet's equipment embrace *imagination,* which enables him to see, conceive, idealize, and create; *insight,* which empowers him to delve beneath the surface of things, pick out the truth, and bring it to light; *judgment,* which gives him the skill to introduce order, proportion, and rhythm, and thus to achieve harmony; *personality,* which endows his poetry with magnetic potency; *diction,* which invests his words with magic power to report faithfully and truthfully what he has seen and felt; and *musical sense,* which endues his lines with rhythm and charm.

Tests of poetry. Can poetry be analyzed and critically dissected? Certainly not as minutely as the novel or the play. Indeed, all forms of belles-lettres forfeit their inspiration and breath of life beneath the scalpel of the ruthless critic, poetry most of all. For the very genius of the poet refuses analysis.

Yet, though it may be difficult and perhaps impossible to catch the spirit's breath, a poem may be approached as a work of art and certain standards applied. Appreciation of the poet's art and skill, an insight into the intellectual, ethical, and emotional values of poetry, and a love for its elusive charm can be developed only by reading and re-reading, even as an understanding of music or a skill in any technique is acquired by cultivation and exercise. Yet as an acquaintance with the poets of the past fits one to appreciate more adequately the poets of the present, so the application of criteria to the old may serve as a touchstone wherewith to test the merits of the new. First among the criteria which may be applied comes a consideration of the *poet himself.* Some elements in his personality, character, and ability have already been discussed.

Next the *art* which he evinces may be studied—the style in which he has written. The *materials* of the poet's craft are words, as form and color are the painter's. With words he expresses beauty of thought and beauty of sound. Through

the meaning of words he makes vivid and clear for others the picture whose image he beholds. Through the picturesqueness of words and through figurative language, he expresses significant features and eliminates non-essentials. Through the beauty of words, suitable to the theme, he establishes the hidden music of rhythm, attaining intensity and power. Meter is repeated rhythm. Rime may be added to the rhythm and may give added beauty. The poet's power over words may result in incantation which produces enchantment.

Likewise the *form* and *mode* in which the poem is composed may be examined. These may often be an integral part of the author's art, so that it may be impossible to isolate and study them. The rhythm and meter may so obviously fit the theme that critical analysis becomes supererogatory. Yet a knowledge of the most used forms assists in the classification and study of the various kinds of poetry.

The *theme* or subject of the poem may be taken into account in order to compare judiciously in what ways diverse poets may have described the same sensation, as a tree or a sunset. Millions of men and women have seen and perhaps marveled over trees, but only a poet could see and picture the beauty of leafless boughs as "Bare ruined choirs, where late the sweet birds sang."

In some poems the *characters* introduced may comprise the major interest, as in Masters' *Spoon river anthology.* In other poems the *setting* and atmosphere may be of superior importance, as in Masefield's "Sea fever." In the epic and narrative poems and ballads the *fable* may exceed in interest the characters, setting, or theme, as in Longfellow's story-poems *Evangeline* and *Hiawatha.*

Thus the criteria usually applied to a novel or a play may also be adapted to a poem.

In seeking to evaluate poetry, a selector may approach the problem by various avenues. One route follows the historical highway of poetry and traces the muse's progress down the

centuries and in various countries, as in the Oxford books of verse. Another approach arranges the forms of poetry and the modes of verse by types, as in Rollins' *Old English ballads,* Rittenhouse's *Little book of modern verse,* or *Some imagist poets.* A still different method groups the poems by theme, as in such subject anthologies as Frothingham's *Songs of dogs,* and Lucas' *The open road.*

Outline of poetry by period. The historical approach chronicles the story of poetry through the ages. It may adopt the method of Auslander and Hill in *The winged horse,* which sketches each great poet in his own time and place and evaluates inspiringly his contribution to literature. It may be limited to an outline of poetry in one country, as in Alfred Kreymborg's *Our singing strength,* an effective survey of American poetry from early Colonial times (1620) to the present (1930).

The more important poets and their significant works can be readily located through histories of literature. Especially useful for this purpose are the comprehensive Cambridge histories of both English and American literature; textbooks such as Moody and Lovett's compact *History of English literature* and Long's companion volumes of *English literature* and *American literature;* and synopses such as S. L. Whitcomb's *Chronological outlines of American literature* and W. T. Hastings' *Syllabus of American literature.* Specific books on the history and criticism of a nation's poetry include Courthope's excellent *History of English poetry* and Weirick's able *From Whitman to Sandburg in American poetry.* Anthologies of poetry include, among those arranged by periods, Palgrave's well-known *Golden treasury,* Bronson's admirable *English poems,* Stedman's carefully selected *American anthology,* and Monroe and Henderson's radical *The new poetry.*

Types of poetry. The older forms of poetry are three: lyric, epic, and dramatic. In the lyric the poet sings, in the

epic he narrates, in the dramatic he presents the action of characters.

The *lyric* derives its name from "lyre," because it was intended to be sung to a musical accompaniment. In the pure lyric the poet reveals his own feelings, in an intensely personal mood, as in Ben Jonson's "Drink to me only with thine eyes," Tennyson's "Crossing the bar," and Yeats's "The Lake Isle of Innisfree."

The *ballad* blends song with story, featuring incidents and characters, but revealing little of the poet himself. Examples of literary ballads, which have been inspired by folk-songs, are Scott's "Lochinvar," Coleridge's "Rime of the Ancient Mariner," Kipling's "Danny Deever," and Noyes's "The highwayman" and "Forty singing seamen."

The *sonnet* is a fixed form which challenges the skill of the craftsman. Into it many of the finest thoughts of poets have been poured, as Milton's "On his blindness," and Keats's "On first looking into Chapman's Homer." Wordsworth said " 'twas pastime to be bound, Within the sonnet's scanty plot of ground." Masefield's *Sonnets* are modern examples.

The *ode* is lyric verse on a dignified theme handled in an impressive manner. Examples are: Wordsworth's "Ode on the intimations of immortality," Keats's "Ode on a Grecian urn," and Lowell's "Harvard commemoration ode."

The *epic* poem narrates a theme of action in heroic style. The great epic poems are: Homer's *Iliad* and *Odyssey;* Vergil's *Aeneid;* Dante's *Divine comedy;* Milton's *Paradise lost;* Morris' *The story of Sigurd the Volsung and the fall of the Niblungs;* and Noyes's *Drake.* Other narrative poems in the epic style are: Chaucer's *Canterbury tales;* Spenser's *Faerie Queene;* Pope's *The rape of the lock;* Scott's *Marmion* and *The lady of the lake;* Byron's *Don Juan;* Goethe's *Faust,* Pt. I; Morris' *The earthly paradise;* Tennyson's *Idylls of the king;* Browning's *The ring and the book;* and Masefield's *The everlasting mercy.*

Dramatic poems may be more advantageously considered elsewhere in connection with the evaluation of the printed play and treated as poetic drama.

Forms and modes of verse. A study of versification affords another avenue of approach to the study of poems. An especially full study of poetry from the angle of meter is in Hubbell and Beaty's *An introduction to poetry.* Examples are also cited in such works as Matthews' *A study of versification* and Alden's *English verse.* Forms of verse in Greek and Latin were based on rhythm, which was attained by the quantity and stress of the syllables. Hebrew poetry featured the parallel structure of the lines. Rime was introduced in late Latin as a special form to reinforce the impulse of rhythm and was carried over into English.

The unit of the English lyric is the *stanza,* which may run from two to a dozen lines or more. The commonest form is the quatrain or four-line stanza in double or triple meter with various rime schemes.

In epic and dramatic poetry the riming couplet has been much used, especially the *heroic couplet,* as in Chaucer's *The Canterbury pilgrims,* Pope's *Homer,* and Goldsmith's *The deserted village.* Variations have occurred, using shorter lines and other meter, as in Browning's "How they brought the good news from Ghent to Aix," and in Scott's *Marmion.*

Blank verse is the most characteristic vehicle for epic, tragic, and dramatic poetry. As a metrical form it is unrimed iambic pentameter. Blank verse was perfected by such masters as Shakespeare in his *Plays* and Milton in *Paradise lost.* It has also been used by some of the leading poets of today, as Yeats, Frost, and Robinson, and recently in Benét's *John Brown's body.*

Newer modes of verse have been daring in their rhythmical schemes, with many varieties of form, language, and melody. Free verse has no rules of meter and yet attains an individuality of rhythm and a musical effect. Unrimed cadence

and polyphonic prose have been used by Amy Lowell and others. Imagism and expressionism are some of the modes of modernistic verse, typified by Richard Aldington, "H.D." (Hilda Doolittle), T. S. Eliot, F. S. Flint, J. G. Fletcher, Alfred Kreymborg, and D. H. Lawrence. The new poetry aims to keep close to life, to be realistic and contemporary in ideas and expression. It incorporates a new spirit in the older forms and develops new modes and new patterns in its search for exact symbols to express its thought. It grew out of a revolt against classical allusions in which the older poetry was steeped; the new poetry is thoroughly modern in its thought and free in its expression. In addition to the modern poets already mentioned, the following may be named: of Englishmen, W. H. Davies, Walter de la Mare, J. E. Flecker, W. W. Gibson, Ralph Hodgman, A. E. Housman; of Irishmen, AE (G. W. Russell), Padraic Colum, James Stephens, J. M. Synge; and of Americans, Vachel Lindsay, E. L. Masters, Edna St. Vincent Millay, Carl Sandburg, Lew Sarett, Sara Teasdale.

Themes of poetry. A fourth approach to a study of poetry is by the avenue of theme or subject. A comparison of what different poets have had to say about similar subjects may be illuminating. Although it is not the theme itself that counts in a poem and in poetic appreciation, but the way in which the subject is handled, yet in evaluating a poem the method by theme may have merit. Hubbell and Beaty in their *Introduction to poetry* devote a chapter to this study, illustrating the themes of Death, Abraham Lincoln, Nature, and the City. Notable examples of anthologies which follow a subject arrangement are Stevenson's *The home book of verse,* Carman's *World's best poetry,* and Bryant's *Library of poetry and song.*

The themes of poetry have usually been on noble subjects, as the general ones of Nature, Man, and God; or on parts of these larger wholes, such as the sea, a bird, a flower; or love,

patriotism, heroism; or music; and religion. Modern poets have sought out the common things of life, frequently unpleasant things, not necessarily for novelty's sake, but for the reality which the seeing eye of the poet discovers beneath the surface. Hence poetry and verse in modern times deal with a wider field of themes and a greater variety of subjects, such as a heap of slag, a mean street, or chimney smoke. A few poems typical of the major themes may be cited.

Youth and age are events in the life of each individual. Poems representative of childhood have been written by Field, Riley, and Milne. Each stage of life has its poem, from childhood in Whittier's "The barefoot boy" till old age is reached in Browning's "Rabbi Ben Ezra."

Love has ever been a favorite subject for poets, from plaints by those who are "sighing like a furnace," through serenades beneath the loved one's window and laments for the tragedy and sadness of parted love, to songs of the joy of love's fulfilment. Selection may be made from such a collection as Hill's *Twentieth century love poems,* in which the groups are Love aflame, Love reveries, Love victorious, Love rebellious, Ashes of love, and Mystic love.

Man's place in society is expressed in poems of *patriotism* and *history*. Illustrations of these are Mrs. Howe's "Battle-hymn of the Republic," Macaulay's "Horatius at the bridge," and Wolfe's "Burial of Sir John Moore after Corunna." Typical of poems written in memory of great men is Whitman's "O Captain! My Captain!"

Nature poems have been and are an outlet for many a writer. Among them may be mentioned Tennyson's "The brook's song," Burns's "To a mouse," Bryant's "To a waterfowl," Keats's "Ode to a nightingale," Shelley's "To a skylark." Wordsworth is perhaps the greatest of the nature poets. An example of his philosophic contemplation of nature is his "Lines composed a few miles above Tintern Abbey." Today Robert Frost has many a nature poem in his

collected compositions entitled *North of Boston* and *West running brook.*

Sentiment and reflection have prompted many poems which have endured. A philosophy of life is to be found in Tennyson's "In memoriam," in Holmes's "The chambered nautilus," and in Longfellow's "A psalm of life." Words chosen with marvelous skill regulate the tempo of Milton's "L'allegro" and "Il penseroso." Other poems with mental pictures wrought by singing words are Coleridge's "Kubla Khan," Rossetti's "The blessed damozel," and Poe's "The raven" and "The bells." Descriptive and narrative poems of power and beauty are Goldsmith's *The deserted village* and Byron's *The prisoner of Chillon.*

Religion has inspired hymns of praise and poems on death and immortality. Heber's "The Son of God goes forth to war" and Baring-Gould's "Onward, Christian soldiers" abide as inspiring songs; Wesley's "Jesus, lover of my soul" and Palmer's "My faith looks up to thee" are typical of those beloved by the Christian church; Lyte's "Abide with me" is held in affection by many. Neale's paraphrase of "Jerusalem the golden" by Bernard of Cluny and Faber's "O Paradise" glorify the life to come. Gray's "Elegy written in a country churchyard" accords in atmosphere with the spirit and tone of his thought. A powerful prayer cast in poetic form is Kipling's "Recessional." A great mystical poem is Francis Thompson's "The hound of heaven."

The demand for poetry. Poetry is inspirational, stimulating one to perceive beauty in the world and in his fellow men, and to develop more beauty in himself. Poetry appeals to readers of every sort, but has no utilitarian value, save as it calls forth intellectual activity and exercises the imagination. Thus it raises the standard of taste and enlarges the appreciation of the fine arts. Readers demand it for pure enjoyment, and the selector should be informed as to poets of the past and should keep in touch with present tendencies,

so as to supply the better and more desired books. When evaluation is necessary prior to selection, he should enlist the services of the person who loves poetry with a real affection, no matter in how humble a position, thus taking advantage of the capabilities of others.

Special aids in selecting books of poetry.

Auslander, Joseph, and Hill, F. E. The winged horse; the story of the poets and their poetry. Doubleday, 1927.

Boyd, A. M. Contemporary poets; a classified list. Faxon, 1920. Reprinted from Bulletin of Bibliography 10:136-39; 11:10-12, 28-29. October-December, 1919, January-April, 1920, May-August, 1920.

Parsons, M. P. The new poetry. 2d ed. Wilson, 1926. Useful references for the chief modern poets.

Rodger, G. N., and Walter, Y. A. Contemporary British and American poets; an annotated guide to critical and biographical material. St. Louis Public Library, 1929. Reprinted from St. Louis Public Library Monthly Bulletin (new ser.) 27:75-86. March, 1929.

Anthologies of poetry as listed in the general bibliographies; also in Mudge, I. G. Guide to reference books. 5th ed. A.L.A., 1929, p. 178-82.

General bibliographies as listed under Novels: A.L.A. catalog 1926; Graham, Chap. 10-15; Sonnenschein, pt. 5; Standard books, v. 4, by names of authors; also Warner library, v. 30; and Manly and Rickert.

Periodicals with book reviews:

Poetry. Chicago.

ESSAYS

The essential characteristics of an essay are that it is short, in prose, rather desultory and discursive, with some general or typical central idea which is expounded undidactically and with some literary pretense. Its purpose is not so much instruction as entertainment and perhaps amusement. There is no plot, no characterization, no setting in the essay; it is

quite unprofessional and dilettante. As some one has remarked: "In order to write an essay one begins brilliantly at the beginning, ends impressively at the end, and fills the middle with any rubble that comes handy."

Qualifications of an essayist. Thoughtfulness, charm, and style are the qualities which the author reveals in this form of belles-lettres. Personality is its keynote. The writer takes a theme and toys with it, he embellishes it with all his resources of creative imagination and power, he incorporates himself and all his human interests in it, until it mirrors the man himself.

The *thoughts* embodied in an essay may be as vagrant as the author chooses. They may at times be serious, or again be trifling; they may illumine the deep things of life, or sport with stuff and nonsense. The essay is the child of whim. No rules can govern or confine it, as its author plays with his thoughts, extracts a suggestiveness from common things, and reveals his personal observations and experiences. He is a poet in prose. Observant and reflective, he reports in his own manner what he has seen.

Thus the personal *charm* of the author is instilled into his work, whence is reflected a cheery, lovable spirit, a sympathetic heart and mind, and an unobtrusive and inoffensive egotism.

Most of all a magic *style* entrances, giving the flavor of inconsequent conversation to the theme with which the author is engaged. With apt descriptive phrases, with literary and historical allusions, with variety of sentence form and structure, with all the arts of eloquence and high imagination, he may elaborate his thoughts and embroider them with rich fancy. Thus it matters little whether he aims to instruct and inform or to delight and amuse so long as he does it with charm and style.

Historical development of the essay. Some of the great essay writers whose works remain and whose charm is peren-

nial are: Cicero, represented by his *On old age,* and *On friendship;* Montaigne, with his random comments on every conceivable subject; Bacon, with his wise didactic notes; Addison, introducing Roger de Coverley among the other essays in the *Spectator;* and Steele, who contributed likewise to these eighteenth century essays.

Later English essay writers of note are: Hazlitt, with his critical *Essays;* Lamb, with his whimsical *Essays of Elia;* DeQuincey and his *English mail-coach;* Hunt, with his appreciative essays, such as *Men, women, and books;* Macaulay, with his graphic and enlightening *Critical and historical essays;* Carlyle, displaying his explosive style in his *On heroes and hero-worship* and in his *Critical and miscellaneous essays;* Arnold, with his keen and judicial *Essays in criticism;* Stevenson, representing his accomplished style in such collections as *Virginibus puerisque* and *Across the plains;* Pater, with his magical style showing in his *Appreciations* and his *Essays from "The Guardian";* and Ruskin, displaying his colorful phrasing in such works as *Sesame and lilies* and *Modern painters.*

Some American essay writers of the nineteenth century include: Irving, whose descriptive essays are represented in *The Alhambra* and *The sketch-book;* Thoreau, with his observations recorded in *Walden* and *Excursions;* Emerson, who used the essay form for nearly all his writings; Lowell, who likewise excelled in the essay style; and Holmes, with his shrewd humor displayed in his *Breakfast-table* volumes.

A study of essayists may thus be made by working through the histories of literature, by consulting such collections as Brewer's *World's best essays,* or by studying such outlines as Pritchard's *Great essays of all nations* (published in America with the title *From Confucius to Mencken*).

Essays in the main are contemplative in spirit. They are therefore not likely to appear as early as other forms in a

nation's literature. Biographies, histories, orations, poems, dramas, and stories are all apt to precede the essay, but when it comes, it is perchance the intellectual flowering of the mature mind.

Forms of essays. In addition to a historical arrangement, essays may be grouped according to variety of form. They may be considered, for example, as critical, or expository, or humorous, or informal. Twenty-five varieties are distinguished by O'Leary in his study of *The essay.* A few examples of the major forms as illustrated by modern essayists may clarify the terms.

The *critical* essay is exemplified by Edmund Gosse's *Books on the table* and *Some diversions of a man of letters;* by Alice Meynell's *Hearts of controversy;* and by Paul Elmer More's scholarly *Shelburne essays.*

The *expository* essay develops a comment on life. This may be illustrated by S. M. Crothers' *The gentle reader, Humanly speaking,* and others of his essays; by E. V. Lucas' joyous *Adventures and enthusiasms;* and by Agnes Repplier's *Points of friction, Compromises,* and other keen analyses.

Editorial essays emanate from newspaper and magazine offices, such as *Casual essays from "The Sun";* Bliss Perry's *Park-street papers;* and H. S. Canby's collected articles under the title *Definitions.* Feature stories are often cast in essay form.

Humorous and whimsical essays are frequent these days. Typical examples are Christopher Morley's *Mince pie, Pipefuls,* and *Plum pudding;* C. S. Brooks's *There's pippins and cheese to come, Chimney-pot papers,* and *Hints to pilgrims;* and G. K. Chesterton's paradoxical *Alarms and discursions, All things considered,* and *The uses of diversity.*

Informal and familiar essays may be illustrated by Hilaire Belloc's *On nothing;* A. C. Benson's quiet papers *From a college window;* Ralph Bergengren's confidential *The com-*

forts of home; Simeon Strunsky's chronicles of apartment life, *Belshazzar court;* and Elizabeth Woodbridge Morris' refreshing *Jonathan papers.*

Themes of essays. An essay may also be viewed according to the subject of which it treats; thus essays on similar themes may be brought together. This may be a convenient way to approach them for reading, study, or evaluation.

Biographical essays are the forte of Gamaliel Bradford as represented by his psychographic studies, from his earlier *Portraits* to *Damaged souls* and *As God made them.* Before him, Elbert Hubbard utilized this form in his various series of Little journeys. Lytton Strachey began his biographical writings in the essay manner with his *Eminent Victorians.*

Historical essays frequently appear as articles in the leading journals of discussion and some may be gathered later into book form, as was the case with John Fiske. Two collections which illustrate this form are the appreciative estimates contained in Bailey's *Legacy of Rome* and Livingstone's *Legacy of Greece.*

Essays of *travel,* dealing with lands and peoples, may be illustrated by W. D. Howells' *Familiar Spanish travels* and H. M. Tomlinson's vivid descriptions in his various works, such as *Old junk.*

Literary essays come from the pens of critics, such as Stuart P. Sherman's conservative *On contemporary literature* and *Points of view,* H. L. Mencken's iconoclastic *Prejudices,* and H. S. Canby's tolerant *Definitions.*

Essays on the *arts* may be exemplified by the vivid sketches of James Huneker in his *Overtones* and *Promenades of an impressionist.* Many essays on hobbies can be classified with the fine arts, especially Alice V. L. Carrick's *Collector's luck.*

Scientific essays include nature studies and walks out of doors. As belonging to this group may be cited John Burroughs' series from *Wake-robin* (1871) to *Under the maples* (1921), W. H. Hudson's sympathetic *Adventures among*

birds, D. L. Sharp's outdoor books such as his *The face of the fields,* Henry Van Dyke's *Fisherman's luck* and *Little rivers,* and R. S. Baker's philosophizing *Adventures of David Grayson* along the friendly road.

Sociological essays, when not a serious contribution to a subject in the social sciences, tend to satirize the status of men and women with the enjoyable result of furnishing the reader with such works as Winifred Kirkland's comments on *The joys of being a woman,* and Agnes Repplier's entertaining *Varia* and other of her essays, as well as R. C. Holliday's diverting *Walking-stick papers,* and Ralph Bergengren's frank disclosures of *The perfect gentleman.*

The term *religious essays* now covers what were sermons aforetime, with Emerson leading the way to a discussion of the eternal verities in essay form. Modern examples are W. H. P. Faunce's inspiring talks on *Facing life,* and F. G. Peabody's stimulating College Chapel series.

Essays in *ethics* may also be mentioned here, such as Arnold Bennett's *How to live on twenty-four hours a day,* and R. C. Cabot's significant analysis of *What men live by.*

Philosophical essays are especially commended by S. M. Crothers in his *The modern essay* in the Reading with a Purpose series, where he suggests the following authors for intellectual stimulus: William James, George Santayana, John Dewey, Bertrand Russell, Dean W. R. Inge.

Bibliographical essays include the contributions of librarians and book-lovers, such as Richard Garnett's *Essays of an ex-librarian,* A. E. Bostwick's *Library essays,* as well as A. E. Newton's delightful contributions on *The amenities of book-collecting* and *This book-collecting game.*

The demand for essays. The appeal of the essay is to those who appreciate literary excellence and constructive thinking. The essay is not boisterous nor need it be profound; it gives no exciting stimulation, but a mild titillation of the emotions and intellect. It is suited to private reading

or to small groups; it is doubtful if it ever reaches the best-seller class. The demand is indeed limited, but the persons who appreciate and enjoy the essay rank among the intellectual leaders in the community and their patronage is one of the rewards of book service.

Special aids in selecting essays.

A.L.A. index to general literature. 2d ed. Houghton, 1901; and supplement, 1900-1910. A.L.A., 1914.
A *General literature index* is in preparation (1929) by H. W. Wilson Co.

Cleveland Public Library. Essays, 1923-1926. 6p. leaflet. n.d. Supplemented by occasional lists in its bulletin, The Open Shelf.

Horton, Marion. Viewpoints in essays. (Viewpoint ser.) A. L. A., 1922.

Pritchard, F. H., ed. From Confucius to Mencken. Harper, 1929. Anthologies of essays as listed in the general bibliographies.

General bibliographies as listed under Novels: A.L.A. catalog 1926; Graham, Chap. 22; Sonnenschein, pt. 5; Standard books, v. 3, through index by subject; also Warner library, v. 30; and Manly and Rickert.

LITERARY MISCELLANY

In the realm of belles-lettres, just beyond these four fields of novels, plays, poetry, and essays, lie letters, satire and humor, literary miscellany, and oratory. These can be tested by the criteria which have been set up for novels, by omitting the items which do not apply, and emphasizing those which do. For example, they depend like the essay on the personality and art of the author, and reflect the native gift of wit and eloquence he may have.

Special aids in selecting literary miscellanies.

For speeches, Anthologies as listed in Mudge, I. G. Guide to reference books. 5th ed. A.L.A., 1929, p. 171-72.

Periodicals with book reviews:

Quarterly Journal of Speech Education. Madison, Wis.

Anthologies and Collections

All the shorter forms of literature are now represented in volumes of collections: short stories; dramas, long and short; poetry; essays; speeches; and letters. Schools and colleges have been studying these types. Publishers have been quick to meet this demand, and have added many collections of short stories, plays, and essays to the longer established group of poetic anthologies. Libraries are able in this way to supply a representative group of each type of literature in compact and convenient form. The small library may not need to buy outside these anthologies, save for a few of the more popular authors, such as Poe and Doyle for their short stories, Barrie and Shaw for their plays, Noyes and Masefield for their poems.

Tests for collections. In evaluating an anthology, the *contents* should be carefully examined to observe its character. In the field of poetry, for example, the collection may be gathered to illustrate a period, as Rittenhouse's pleasing *Books of modern verse;* a country, as Untermeyer's critical *Modern American poetry;* a type, as Binyon's *The golden treasury of modern lyrics;* or of theme, as Richards' spiritual *High tide: songs of joy and vision.*

After investigating the contents, the selector should consider the *compiler.* He should be competent to choose material representative of good literature and the needs of students and readers. Such capacity is illustrated in Marguerite Wilkinson's two excellent anthologies with valuable explanatory comment, *Contemporary poetry* and *New voices.* A capable *editor* also assures accurate text and reliable biographical and critical notes.

Attractive *typography* is also to be desired, even though the size of the type may have to be small in order to compact much material into one volume. Smaller type, if very legible, is allowable, as readings in collections are not likely to run for

any considerable period of time. Even in the case of plays, most long dramas may be read within the two-hour traffic of the stage.

In making a choice between anthologies covering much the same period, the more *representative collections* should be selected first. To supplement this typical material, other collections may be added which do not overlap too much in printing the same stories, plays, poems, or other writings.

Kinds of collections. Anthologies of *poetry* have already been cited. Similar collections are available for other forms of literature. *Short stories* have been gathered into a dozen or more collections from the representative volume by Jessup and Canby, *The book of the short story,* issued as long ago as 1903, to recent compilations. *Novels* likewise are now being published in "omnibus" volumes.

Plays especially have been collected in anthologies in recent years. As many as twenty full-length plays may be found in collections like Dickinson's excellent *Chief contemporary dramatists.* M. J. Moses has been notably industrious in compiling and editing collections of dramas, as in his *Representative plays by American dramatists,* 3 volumes. These anthologies of plays are grouped, like those of poetry, by period, country, type, and theme. In addition to those mentioned which illustrate the first two groups, Mayorga's *Representative one-act plays by American authors* may be cited as exemplifying them all, since the twenty-four little dramas are all modern and are selected and arranged to illustrate various themes.

Essays, letters, and *orations* have not been assembled into collections in as great numbers as the forms just mentioned, but excellent anthologies are to be found, as Morley's *Modern essays,* in two series, chosen with discriminating taste; Lucas' *The gentlest art,* featuring delightful letters in attractive groupings; and Thorndike's comprehensive *Modern eloquence* in twelve volumes.

Collections of illustrative writings on various subjects have also made available much scattered material. Examples in different subjects are: Hart's *Source book of American history,* Saunders and Creek's *The literature of business,* and Zartman's *Yale readings in insurance.*

All these collections are of use to students and readers, and they furnish material of reference value. To bring out their full use they should be analyzed in the card catalog, unless indexes are already available, as is the case for short stories and one-act plays.

Special aids in selecting anthologies.

These are the same as the references under short stories, plays, poetry, essays, etc., as listed above.

Criteria for Fiction

The following schedule of criteria for fiction differs somewhat from that for books about specific subjects. It is therefore listed here in detail. By memorizing the eleven main study points (especially plot, characters, and setting), the student will soon be able to list the essential features of a novel and to overlook none. A reviewer's report form for fiction aids in suggesting the minor study points to be observed.[6]

These criteria are applicable to novels and the drama, and with some adaptation to other literature, as poetry and essays.

1. **Author**
   - Education
   - Qualifications for writing this book
   - Other writings
2. **Bibliographical data**
   - Title
   - Publisher
   - Price

[6] A form in use in a public library is shown in Chap. 5, p. 140.

3. Physical features

Format, especially print: good—poor
Illustrations: good—poor; appropriate—dragged-in
Binding: serviceable—weak

4. Theme or subject

Form for the novel: novels of plot (as of adventure, mystery)—of characterization (as psychological, family stories)—of setting (as regional, of the sea, western)—of these three combined; literary; thesis, propagandist; biographical; humorous; other forms

Form for dramas: tragedy—comedy; melodrama—farce; serious drama—comedy of manners; social satire—problem or thesis play; fantasy—poetic drama; other forms

Form for poetry: epic—lyric—dramatic—didactic; free verse; imagist; expressionist; other forms

Form for essays: formal—informal; didactic; critical; expository; editorial, serious, satirical, humorous, whimsical; other forms

5. Plot[7]

Treatment: original—hackneyed; simple—involved; ingenious—probable; well-worked-out; interest-holding

6. Characters[7]

Treatment: developing—static; true-to-life; alive; act aright; worth delineating

7. Setting[7]

Date
Locality
Atmosphere: true or false to nature

8. Style or literary merit

Diction: excellent—good—fair—poor—bad
Dialog: natural—stiff; true-to-type
Expression: ordinary; individual; dialectic; archaic

9. Art of the author

Form: classic—romantic—realistic—naturalistic—idealistic—impressionistic—expressionistic—symbolic—poetic

Appeal: very popular—popular—average—limited; permanent—ephemeral; makes one think—feel—see—act—forget

[7] A useful mnemonic for 5, 6, and 7 is: Plot, persons, and places.

Effect: inspiring—amusing; stimulating—depressing; wholesome—unwholsome; cheerful—morbid; moralizing—pernicious

Treatment: worth while—trashy; important—trivial; clean—sordid; moral—immoral—unmoral; true-to-nature—distorted; normal—exaggerated; probable—melodramatic—sensational; unbiased—partisan; interesting—dull

10. Probable use

To readers: men—women—boys—girls; adults—intermediates—children; students; sophisticated readers

In library: for open shelf—stack—restricted—branches—deposit stations—schools—groups (hospital, factory, etc.)—rental collection

11. Library record

Reviewed in

Reference to aids

Decision

A—B—C—D—E[8]

Selected References

(in addition to those cited in text and footnotes)

Translators

Arnold, Matthew. On translating Homer. 1861. In his Essays in criticism. Macmillan, 1925; and separately, Oxford university press.

Tytler, A. F. Essay on the principles of translation. (Everyman's library.) Dutton, 1907.

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Baker, E. G. The selection of fiction. Wilson Bulletin 3:581-84. April, 1929.

Canby, H. S. On fiction. In his Definitions. Ser. 1. Harcourt, 1922, p. 3-73.

Cross, W. L. Development of the English novel. Macmillan, 1899.

[8] See Chap. 10 for discussion of these symbols, p. 311.

Drew, E. A. The modern novel; some aspects of contemporary fiction. Harcourt, 1926.

Forster, E. M. Aspects of the novel. Harcourt, 1927.

Grabo, C. H. The technique of the novel. Scribner, 1928.
A case book analyzing individual novels.

Hamilton, C. M. Manual of the art of fiction. Doubleday, 1918. (Rev. ed. of his Materials and methods of fiction, 1908.)

Michaud, Régis. The American novel today; a social and psychological study. Little, 1928.

Muir, Edwin. The structure of the novel. Hogarth (Imported by Harcourt), 1929.

Perry, Bliss. A study of prose fiction. Rev. ed. Houghton, 1920.

Van Doren, Carl. The American novel. Macmillan, 1921.

Weygandt, Cornelius. A century of the English novel. Century, 1925.

Wynkoop, Asa. The fiction problem. New York Libraries 10:74-77. May, 1926.

Censorship of Fiction

See Selected references at end of Chapter 10 on Censorship.

Drama

The attitude of the library toward the drama: the dramatic editor's point of view. Libraries 31:107-12. March, 1926.

Baker, G. P. Dramatic technique. Houghton, 1919.

Bellinger, M. F. A short history of the drama. Holt, 1927.

Carpenter, Bruce. The way of the drama. Prentice-Hall, 1929.

Chandler, F. W. Aspects of modern drama. Macmillan, 1914.

Hamilton, C. M. The theory of the theatre. Holt, 1910.

Hunt, E. R. The play of today. Rev. ed. Dodd, 1924.

Matthews, Brander. A study of the drama. Houghton, 1910.

Short-story

Beach, Stewart. Short-story technique. Houghton, 1929.

Esenwein, J. B. Writing the short-story; a practical handbook on

the rise, structure, writing, and sale of the modern short-story. Rev. ed. Noble, 1928.

PITKIN, W. B. How to write stories. Harcourt, 1923.

ONE-ACT PLAY

LEWIS, B. R. The technique of the one-act play. Luce, 1918.

WILDE, PERCIVAL. The craftsmanship of the one-act play. Little, 1923.

POETRY

EASTMAN, MAX. Enjoyment of poetry. Rev. ed. Scribner, 1921.

HUBBELL, J. D., and BEATY, J. O. An introduction to poetry. Macmillan, 1922.

MATTHEWS, BRANDER. A study of versification. Houghton, 1911.

PERRY, BLISS. A study of poetry. Houghton, 1920.

WILKINSON, M. O. New voices. Macmillan, 1921.

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ELEANORE, SISTER M. The literary essay in English. Ginn, 1923.

HEYDRICK, B. A. Types of the essay. Scribner, 1921. (With a reading list of essays.)

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EVALUATION

DICKINSON, A. D. One thousand best books; a variorum list. Doubleday, 1925. Supplement; The best books of our time 1901-25. Doubleday, 1928.

ENGLISH, T. H., and POPE, W. B. What to read. Crofts & Co., 1929.

GRAHAM, BESSIE. Bookman's manual; a guide to literature. 3d ed., rev. and enl. Bowker, 1928.

NITCHIE, ELIZABETH. Criticism of literature. Macmillan, 1928.

Robinson, W. J. The world's best books; a complete classified guide to self-culture. Free thought press association, N. Y., 1929.

Williams, R. G. A manual of book selection for the librarian and booklover. Grafton, 1920.

Questions and Projects

General

1. Survey world literature by histories and outlines to place the more important authors, to evaluate their books, and to check on the titles in demand, or which should be pushed. (This contemplates a semester's course in the study of books.)
2. Compare classical literature with the modern, e.g., the epic poems of Greece and Rome (Homer and Vergil) with Milton, Morris, Noyes, and Masefield; note similarities and differences.

Translators

3. By the three principles and subordinate precepts developed by Tytler, compare previous translations of Rostand's *Cyrano de Bergerac* with Brian Hooker's.
4. Do this for other works of which there are more than one translation.
5. Citing other examples besides Pope's *Homer* and Fitzgerald's *Omar Khayyam,* discuss how far you think it is allowable for a translator to add to the ideas of the original. (Compare discussion in Tytler, p. 22-62.)

Novels

6. Read Pellissier, Georges, *The literary movement in France during the nineteenth century,* translated by Anne G. Brinton, Putnam's, 1897, and on the basis of the discussion there, define: (a) classicism, (b) romanticism, (c) realism, (d) naturalism, (e) impressionism, (f) idealism.
7. Apply these forms to novelists since 1800 in England, America, and on the continent, particularly Italy, Germany, Scandinavia, Russia, and Spain.
8. Illustrate each of the above forms with two authors who have written in English, with typical titles.

9. Read one or two novels of each form, and fill out a reviewer's report form for each.
10. Discuss "What makes a novel immoral," by Corinne Bacon.[9] Have ethical standards changed since it was written? In what way?
11. State what would be a sensible attitude in a public library in a small town toward doubtful fiction. How might it differ from that in a large city? Why?

Drama

12. Read plays by representative dramatists; fill out a reviewer's report form for each.

Poetry

13. Read enough selected poems of any one author to gain a conception of the nature of his work; then choose what you consider a distinctly representative work of those read, fill out a reviewer's report form for it, and add a critical note.
14. Examine a good anthology, fill out a reviewer's form for it, and add a critical note.

Essays

15. Do the same as 13 and 14 for essays.

Criteria

16. Work out a schedule of criteria (a) for poetry, (b) for essays.

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[9] For bibliographical references for Bacon, see Chap. 10, Selected references under Censorship, p. 332.

CHAPTER VII

The Physical Book

FORMAT

Binding — Print
Paper — Arrangement
Illustrations

PUBLISHERS

THE PRODUCT OF PUBLISHERS

Definitions — Sets
Editions — Textbooks
Series — Subscription books
Finely printed books

BOOK VALUES

Prices of new books — Prices of old books

APPENDIX 1: PUBLISHERS' SERIES

Selection for libraries is not only based on demand, adapted to anticipated use, governed by resources, and influenced by the contents of the volumes, as has been developed in the preceding chapters, but it is also affected by the physical appearance of the book itself. With the volume in hand the selector should appraise it for library use, judging its suitability in format. Since publishers are responsible for the physical appearance of books and since they issue their publications in a variety of ways, consideration is given in this chapter to them and to their product.

FORMAT

The format of a book comprises its entire make-up from cover to cover. Books usually mean printed and bound

volumes. They are thus distinguished from the other kinds of material with which libraries have to deal, such as pamphlets, periodicals, and newspapers (all of which may easily be converted into books), clippings, broadsides, leaflets, manuscripts, maps, prints, music rolls, records, slides, films, and museum objects (medals, sculptures, and paintings).[1]

Binding. A book has to stand heavy wear and tear in library use; hence a good physique is essential. Durability and attractiveness are important assets; durability, for a maximum of use; attractiveness, for attention, especially on open shelves or reading tables. The ordinary new book, issued for the American and English trade, comes in library cloth, case bound and machine sewed. The expected life of this binding averages thirty or more issues at the circulation desk, and depends on how well the job has been done and the sort of handling it receives by readers. The selector generally has nothing to say about this trade binding but must accept the book as published. Occasionally there is a choice of binding, the chance being given to select the one which will stand up best under library conditions, as in purchasing an encyclopedia in reinforced sewing or library buckram.

Continental books are generally issued in sewed paper covers. Most libraries direct their agents, therefore, to have their books bound abroad. This is because binding can be done more cheaply there and the books arrive at the library ready for use in a form and at a cost equivalent to the American trade book. The advantage of putting the bound books on the shelves at once outweighs the present poorer quality of the work. Of course large libraries with their own binderies can bind more cheaply after receipt.

Book binding cloth comes in a great variety of colors. Publishers avoid uniformity so that their books may have individuality. Most trade colors are acceptable to libraries,

[1] These are defined in Drury, Order work for libraries, Chap. 8, p. 163-66, Enumeration of accessions.

but the white and similar light bindings of some gift books soil too easily to render good service. Appropriateness of binding to title is frequently sought as an added attraction. Examples are *The lilac sunbonnet, The green hat,* and *Blue glamor,* which reflect the colors mentioned. On the other hand, ugly and inappropriate bindings not only fail to attract but may repel readers. If wholly unsuitable, they may be covered or changed. Because people have shown a preference for the publishers' bindings, libraries are now using gayer colors for their rebindings, instead of a dull uniform buckram.

When it is known that a book will have continued hard usage, good economy may suggest having it bound at the outset with reinforced sewing and re-cased in the original covers or in library buckram, or even in leather. Extra strength is given to the binding if this can be done for new books from the sheets. This method guarantees uninterrupted usage of the book for perhaps a hundred or more issues without withdrawal for rebinding. It is especially useful for heavily used reserved books in college libraries, for children's books, and for very popular books anywhere. It may well be adopted as the library policy for all replacements.[2] For these a slight delay in supplying is unimportant, whereas if new fiction and popular non-fiction are held out of circulation for rebinding, the library is sure to be criticized for its slowness in providing the books. New titles may be secured in reinforced bindings from firms which make a specialty of this, and if ordered in advance, they may be ready when needed. A reinforced binding frequently outlasts the paper of the book. The advantage then is not completely realized if the paper becomes so soiled and worn that the book must be discarded before the binding gives way. It is an interesting question whether it is a better policy to cir-

[2] Replacements are defined and discussed in Drury, Order work for libraries, Chap. 7, p. 153-57.

culate two copies of a reprint edition in a case binding for thirty issues each or to circulate one copy reinforced at almost twice the cost for sixty or seventy issues. Several factors must be considered, such as expense of handling and replacing, and loss of use.

The selector may not have much chance to choose the binding of a new book, but he scores heavily in passing on rebinds.[3] For it is his problem to decide whether to discard, to rebind, or to replace, and with what.[4] The books that need rebinding accumulate in various ways. They should be caught and set aside at the circulation desk, or they may be discovered by an assistant searching the shelves for books needing attention, or they may be brought to light while taking inventory. In any case, they should be passed upon by the selector, who may be librarian or branch librarian or head of a department. It is desirable, therefore, that the selector know the various processes of binding and the various ways available for protecting the leaves of books.[5] This knowledge comes by experience and is aided greatly by a visit to a bindery or, better yet, by practical experience in the repair, forwarding, and covering of a book.

Library buckram or fabrikoid are now the choices of nearly every library for its rebindings and for the binding of its periodicals. Leather is specified only for volumes to be subjected to hard usage and much handling, such as very popular fiction and some reference books. Leather must be chosen charily. It disintegrates rapidly, because of modern processes of tanning, its cost is high, and it must be adapted to the grade of paper and the expected use of the book. So of all available stuffs for binding, the choice narrows down to

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[3] A "rebind" is colloquial parlance in many a library for a book which comes up for rebinding or has been rebound.

[4] Discarding and weeding are discussed under Discarding unused books, Chap. 3, p. 54-56.

[5] Protection of leaves is discussed in Drury, Order work for libraries, Chap. 9, Mechanical preparation of books, p. 197-201.

buckram, fabrikoid, and leather, and with these three the selector needs to become familiar.

Paper. Even before opening the book, an experienced selector can tell by the weight of the volume whether the paper is of calendered stock or the light, pulpy esparto. He needs to be familiar with the various grades, sizes, and weights of paper, but he needs more especially to avoid the mechanical wood pulp stock which turns yellow at edges where exposed to the light and in less than twenty years becomes too brittle for rebinding. The librarian soon learns that the thin India or Bible paper is not suitable for library reference works, but if it is opaque enough it can be used satisfactorily in handy volume editions of standard novels of many pages. Book paper is of four main finishes: antique, for ordinary type work; machine finish, which is smooth without being glossy, and is used when line drawings appear in the text; sized and super-calendered paper (known as "s. and s.c."), an uncoated paper with a glossy surface, suitable for half-tones with a screen up to 120 lines to the inch; and coated, enameled, or "art" paper, which is coated between calenders with china clay and other ingredients, and is used when fine half-tone or color printing is necessary. The most serviceable of all book papers is of light cream tint, with dull or antique finish, not too thin, and made from a base of sufficient rag content. Librarians should continue to urge that books be printed on a paper which will wear well under library use. Here is an important field for cooperative endeavor with publishers and paper manufacturers.

Book paper is manufactured in large sheets on which the type pages are printed, usually in groups of 8, 16, or 32 pages. The sizes most commonly used in the United States are 25″ x 38″, 28″ x 42″, 30½″ x 41″, 32″ x 44″, 35″ x 45″, and the double of these sizes. In England they are 30″ x 40″, 35″ x 45″, 40″ x 50″. When these printed sheets are folded, they are called signatures. The assembled signatures make up a book. In the early days of printing, the sheets of paper

were made 19″ x 25″, and the folded signature indicated the size of the book: one fold, making two leaves of four pages, was a folio; a second fold making four leaves (eight pages) was a quarto; a third fold making eight leaves (sixteen pages) was an octavo. Another manner of folding resulted in twelve leaves making the duodecimo. When trimmed, a book of eight leaves thus became nine inches high and six inches wide, and this became the standard dimension for an octavo. The great variety in the sizes of manufactured sheets in recent years has altered the sizes and pages of the resulting signatures, so that the terms quarto and octavo no longer signify the number of leaves in a signature, nor even the actual dimension of the book, but only the approximate outside measurement.

Libraries generally use the international designations of the metric system. The following table of book sizes may be useful for reference:[6]

Fold Symbol	Size Letter	Height in Centimeters	In Inches
48° or 48mo	Fe	Outside height up to 10 cm. or	$3\frac{15}{16}$ in.
32° or 32mo	Tt	Outside height 10 to 12.5 cm. or	$4\frac{15}{16}$ in.
24° or 24mo	T	Outside height 12.5 to 15 cm. or	$5\frac{29}{32}$ in.
16° or 16mo	S	Outside height 15 to 17.5 cm. or	$6\frac{7}{8}$ in.
12° or 12mo	D	Outside height 17.5 to 20 cm. or	$7\frac{7}{8}$ in.
8° or 8vo	O	Outside height 20 to 25 cm. or	$9\frac{27}{32}$ in.
4° or 4to	Q	Outside height 25 to 30 cm. or	$11\frac{13}{16}$ in.
f° or fol	F	Outside height 30 to 35 cm. or	$13\frac{25}{32}$ in.
	F^4	Outside height 35 to 40 cm. or	$15\frac{3}{4}$ in.

Table of Book Sizes

For all books over 35 cm. high, the superior figures beside the F show in which ten centimeters of height the book falls; e.g., F^8 is between 70 and 80 cm. high.

The weight of 500 sheets of paper of the size 25″ x 38″ is the gauge by which all paper is measured; thus, "45 lb. stock"

[6] Based on Dewey, Melvil. Simplified library school rules. Library Bureau, 1898, p. 74; and Cutter, C. A. Rules for a dictionary catalog, 4th ed. Government Print. Off., 1904, p. 165.

means that 500 sheets of this size would weigh 45 pounds. The most popular weights are 45, 50, and 60 pounds in uncoated paper, and 70 and 80 pounds in enameled stock. The thinner the paper, the lighter the weight.

Print. On opening the book, the type page is seen in all its attractiveness and legibility—or the reverse. For library use the selector must emphasize readability of type and choose the book which has a proper size and leading. The day of the very small unleaded type used so much in the nineteenth century is fortunately gone, but too small a type is still used by publishers who want to bring a two or three volume novel into one of equal size and format with others of a series. For continued reading, 10-, 11-, or 12-point leaded type is most satisfactory. For shorter pieces, extracts, and quotations, 8- and 9-point type can be allowed, and as small as 6-point can be used for very short notes, references, and indexes. For children, as well as for all people with tired eyes or those who do not want to have them, the larger sizes should be insisted upon—11- and 12-point, with generous spacing. For these reasons it is desirable for the selector to see the books before choosing them, and, where choice offers, to decide on those in the most legible type. Of course, when only one edition exists, it must be taken, and one often is forced to buy bad print and poor spacing. The roman type face has superseded all others for text use and is making its way even in Germany, where it is replacing, certainly for scientific and technical books, the German text. The type face must be plain and easily read. Some prefer "old style" to the exclusion of "modern face" because in the latter the serifs are cut too thin. A modernized old style is perhaps the most legible.[7] A pleasing type page

[7] For examples of type faces, consult Updike, D. B. Printing types. Harvard Univ. Press, 1922. 2v; DeVinne, T. L. Plain printing types. American Printer, Inc., 1900; University of Chicago. A manual of style. Univ. of Chicago Press, 1927; or a type founder's sample book. This textbook is printed in Caslon old style, 10 point, leaded.

is correctly proportioned as to margins, which should be wider at the bottom and outside edges than on the inside and top. Acceptable proportions run 4—3—1½—2 for these four margins; or, the bottom is twice as broad as the top, the outside margin is the mean between the top and bottom, and the inside is one-half of that. Too narrow an inside margin becomes a serious defect if it is so close to the back of the book that rebinding brings the inner edge of the type page into the curve of the leaf.

Arrangement. The arrangement of a book is well standardized and need not detain a selector longer than to make sure that the important parts are there in logical order from title-page to index.[8] A book of information, as distinguished from a novel, is to be tested by its *references* to source material, its *bibliographies,* and by its *index*. The *title-page* names the author (often with some information as to his scholastic attainments or experience), the publisher, and the date of issue. The date on the title-page must generally be checked by the copyright date on the verso. The dedication, if any, is generally unimportant for library purposes. The *preface* or introduction, which aims at giving the scope of the book, should be read. The *table of contents* unfolds the orderly arrangement of material and the character of the subject matter. *Appendices* contain supplementary or explanatory material, and *footnotes* refer to bibliographic material or illustrate minor points. All of these things are to be considered by the selector in his examination of the book in order to arrive at a decision or to write his critical reviewing note. The lack of a table of contents or an index may often be *prima facie* evidence to bar or ban a book of information. *Additional* items to be found in some books are the

[8] For an analysis of a book see Mann, Margaret. Introduction to the cataloging and classification of books. A.L.A., 1930. Chap. 2. Also Brown, Zaidee. The library key. Wilson, 1928. p. 5-7: The parts of a book; and Van Hoesen, H. B., and Walter, F. K. Bibliography. Scribner, 1928. p. 29-37: Parts of the book.

illustrations, maps, diagrams, and charts. These all should amplify the discussion and be germane to the text.

Illustrations. Illustrations should really illustrate; too frequently they are simply photographic inserts to help sell the book. They should develop from and enliven the text and be so much a part of the book that they harmonize in spirit and in appearance. They should be placed as nearly as possible next to or opposite the paragraph or page illustrated and not scattered at random through the book with a consequent loss of interpretative value. They should interpret the author, stimulate the imagination, and enhance the physical form of the book. This is not always the case. Some illustrations are too dark and some too light to go with the type. The present inclusion of photographs from the motion pictures in the popular reprints, where a scenario has been made from a book, does not, in the opinion of many librarians, enhance the value of the edition for library use. These illustrations are especially objectionable when they place greater emphasis on the stars making the film than on the characters enacted or on the story unfolded. The difficulty in the art of illustration lies in carrying over and maintaining atmosphere and in enhancing the effects sought by the author. Pictures should have story-telling qualities. In recent years there has developed an emphasis on greater beauty in the physical make-up of books; illustrations and attractive end papers have helped essentially in creating the book beautiful. The cost of book production is affected by the kind of illustration used. Color reproduction is sure to be expensive, but may be worth the cost, especially in art books. Incidentally, fine color prints, which are simply tipped in along one edge, should be more securely pasted before a library book is circulated.

Artists who illustrate books work in various media, of which the more common are line and wash drawings in black and white, charcoal and colored crayons, paintings in water color and oil, and photography. These are reproduced in

books by suitable processes. The line drawings are printed from line engraved plates, the others either by the half-tone, or the photo-gravure process. These may be reproduced either in solid color (black, brown, or green) or in the original colors by the three- or four-color process. There are many variations of these methods; for example, the line cuts may have solid colors added, and the other processes may be produced by aquatone. Etchings and engravings on wood, metal, and other substances, incised direct on the reproducing plate, may also be used as illustrations. These are usually inserts. Half-tone prints on calendered paper are also inserted when regular book paper is used for the text. Familiarity with the names and work of well-known artists is an asset to a selector. Appreciation of illustrations and a knowledge of the various processes should be developed, so that prints of all kinds can be evaluated.

Publishers

Back of the book is the publisher. He is the source of the book in hand, and as such should be known by the selector. Such knowledge is essential in making certain decisions; it is always a helpful guide. It is advantageous also to have some knowledge of the publishing business; how a manuscript is read and selected, and the whole process of getting a script into book form.

Publishers may be divided into three *classes* according to the terms of their agreements with authors: (1) a royalty basis; (2) the "privately printed" basis; and (3) a commission basis. To the first class belong the regular established firms which, when they accept a manuscript, stand back of it and push it as their own, paying a royalty to the author. To the second class belong concerns which issue books for members, subscription works, and all the miscellaneous and special printing done for societies, clubs, associations, and the

like. More often than not these latter publications are printed by a press as a job, the association handling the distribution. To the third class belong the irregular firms which print a manuscript at the author's expense but camouflage themselves as if they were regular publishers.

Publishers of the first class comprise the best-known names in the trade group, and it is these that the selector should know.[9] Most of the books are issued by them, and it is profitable for the selector to be acquainted with their chief characteristics and their specialties. This knowledge is a matter of experience and is gained by the observation and physical handling of the output of various publishers, till one can not only identify a volume by its appearance but can presume its worth because it is backed by a reputation. Acquaintance thus ripens into knowledge concerning the qualities of each house, the authors represented in its list, and the variety of subjects. Established reputations and traditions do not always persist, and changes in the older firms sometimes alter output, but such shifts are gradual and may be watched. Even reputable publishers vary as to their grade of fiction. Especially important is it to observe new publishers and to be alert as to their purposes and product.

It is well for the selector to know the firms of the third class that publish on a commission basis in order to be watchful of their books and to give them a discriminating scrutiny. The chances are against one of their books being of wide value, though it may have great intrinsic worth to a selected group. It is likely that the book has already been rejected by a publisher of the first class because of its limited appeal.

This is also true of the publishers of the second class, whose books are intentionally issued for selected groups. Yet because the works so issued frequently satisfy a special

[9] Clever lines embodying the names of well-known publishers are "L'Envoi of the Authors," by Carolyn Wells, The Bookman 20:375, December, 1904; and the "Publisher's Jabberwock" by Michael Gross, Publishers' Weekly 112:2304, Dec. 31, 1927.

if limited demand, they are of importance to librarians. They are not always listed "in the trade" and are therefore hard to locate and must generally be secured direct. This private printing is generally done to secure the cost of publishing by advance subscriptions. In class three the author himself is the chief subscriber.

For practical convenience publishers may be grouped as *general* and *special*. General publishers issue a varied line of books in many subjects, with perhaps a special line as well. Special publishers concentrate on a particular line. Some of these specialties are children's books, educational textbooks, maps, music, religious books, and technical books. It is advantageous to know the leading publishers in each of these lines, and to be familiar with the output of the thirty or forty leading general publishers in the United States. An acquaintance with the leading *English* publishers, both general and special, aids in evaluating the output there. It is of frequent assistance to know who are the American representatives of English houses, such as Dutton for Dent, Harcourt for the Bohn libraries, and others. Some state this relationship in their catalogs, others must be identified through insight or experience. French and German publishers are of less importance in public library work, but in college library work their output is bought frequently enough to make familiarity expedient.[10]

There are various ways of becoming acquainted with the books of the publishers. A study of the catalogs in the *Publishers' trade list annual* (for the United States), or the *Reference catalogue* (for England), or of separate catalogs, will give the basis for a knowledge of their current productions. Following this with a visit to a bookstore where one may browse among the books tends to fix these details in

[10] Arnett, L. D. Elements of library methods. Stechert, 1925, p. 108-18, gives a selected list of publishers with comments. The more important American publishers are listed on the end-papers of the U. S. catalog . . . 1928.

mind. Examination of books coming to the library on approval or by purchase is an additional aid. Thus can be noted the distinctive format that some publishers have adopted, and the characteristics of the books and authors, while an opinion may be formed as to the relative rank and importance of the different firms.

The Product of Publishers

Definitions. An *edition* is the whole number of copies of a book printed and published at one time. Editions vary greatly in size, one thousand being a small edition for a trade book. Successive printings from unchanged plates are often called new editions in commercial parlance but the more correct term would be new *impression* or a reprinting, or, more loosely, a reprint. Librarians should not be misled if publishers wrongly announce as a new edition what is really a new impression or reprinting.

A *reissue* is a republication at a different price or in a slightly different form of part of an impression.

The *trade edition* signifies the copies of a book regularly printed and supplied by the publisher to booksellers at wholesale rates.

A *school edition* is a reprinting from the same plates, but on cheaper paper, trimmed to smaller margins, and in a cheaper binding. Because the expensive typesetting cost has been covered by the first printing, it can be sold at a lower price than the trade edition.

A *new* or *revised edition* denotes changes in or additions to the original text, either embodied in or supplementary to it. The aim is to bring the work up to date. Editions termed "enlarged," "abridged," "expurgated," or "large paper," explain themselves.

A *special edition* with a name attached generally means a standard work reissued in a new physical make-up with, per-

haps, notes, introduction, appendix, and illustrations. Examples of such editions are the Gadshill edition of Dickens, the Biographical edition of Thackeray, the Dryburgh or Riverside edition of Scott, and so forth.

Edition is also used interchangeably with *series* or *library,* when a number of volumes are issued in similar textual and physical form. Examples of these are the Tauchnitz edition, the Cambridge edition of the poets, Bohn's standard library, Everyman's library, the Loeb Classical library. As pointed out above, edition is often improperly used for an impression or a reprinting.

A *reprint* is a reissue from the same type or plates of the original text unchanged and unsupplemented except for corrections of obvious errors. Examples are the Grosset and Dunlap reprints, the Burt reprints, and so forth.

A *facsimile* is an exact copy either by a photographic or an offset process, such as anastatic reproduction. Such a method is used in republishing an out-of-print book, as cheaper than setting up type and making new plates. A *facsimile reprint* is a reset of an old book in an identical font of type.

Editions. The selector is usually concerned with editions only when some other than the original first has appeared. New or revised editions of informational works are generally numbered. It is then necessary to determine the amount of revision and to decide whether changes are substantial enough to warrant the cost of purchase. Differences from previous editions should be stated definitely by the publishers, otherwise confusion is likely to result.[11] That real changes have occurred can generally be verified by reference to the copy-

[11] An example of such confusion was the 13th edition of the *Encyclopaedia Britannica,* in 32 volumes. This edition was really the 11th edition of twenty-nine volumes, supplemented by three new ones (designed to take the place of the three war volumes issud in 1922), which, together with the twenty-nine of the 11th edition, comprised the 12th edition.

right date on the back of the title-page, and of course an examination of the book will demonstrate what has been done.

The selector must be on his guard for changed titles. For example, Mrs. Snedeker's *The Spartan* was originally issued as *The coward of Thermopylae*. An American edition frequently has a different title from the original English edition; for example, Buchan's *Prester John* was originally published in England as *The great diamond pipe*. Lists of these changed titles appear occasionally in the library periodicals. Books made over into movie scenarios are generally given a new title which the producers often believe will have more drawing appeal. Changes of these kinds add zest to the selector's latent detective instinct.

Inexpensive reprints by Grosset, Burt, and others, as defined above, are a favorite means employed by libraries in duplicating a novel which is still popular after two years; it saves the library a great deal of money to purchase in these editions.

Special editions of standard titles and authors are the items with which the selector is chiefly concerned. First of all, the classics[12] and standard works of literature should be in attractive form. Why spoil a good meal by thick, unattractive china and paper napkins, which frequently take away the appetite? On the contrary, good food daintily served whets the appetite. Cheap editions have their place as quick lunch counters have, but a library does well to have its standard books as attractive as possible. It is possible now to secure handsome editions of the more popular standard titles, and these should be consciously substituted as opportunity offers for the painfully ugly, almost unreadable editions of the nineteenth century which still persist on the shelves in some older

[12] A classic, according to the dictionary, is "a work of the highest class and of acknowledged excellence"; according to Dr. A. E. Bostwick, "something that has marked a stage of progress; that has affected or altered modes of thought and methods of work, or has reflected in some way such alterations, thereby becoming of permanent value."

libraries. It seems good policy to put money into these inviting volumes rather than into mediocre fiction. This policy is especially true for the standard titles for children who may have no other opportunity of seeing and handling fine books. Certainly it is possible for nearly every children's room to have of each classic at least one fine, satisfactory edition well printed, well illustrated, and attractively bound, and to give the children who come there the opportunity of reading the copy—after their hands have been well washed.

It thus becomes extremely important for the selector to make a discriminating choice of editions for the library. If possible, he should examine the various ones available. From this examination, together with his knowledge of publishers, he can decide as to the most desirable edition for reading purposes. Editions published in England are often more attractive and cheaper than the American editions. Sometimes the name of the editor or translator warrants a favorable decision by reason of his authority, skill, and competency. Sometimes the accuracy of the text is an essential feature, while all sides of the format have a bearing in the selection.[13] An annotated list of preferred editions becomes a valuable tool when preferences have been recorded by the selector or others.[14] By referring to this card Editions file, it is possible to order the most desirable when requests for replacement come in without specifications.[15] Such a file is of vital importance in a large library.

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[13] Foster, W. E. How to choose editions. A.L.A. Handbook No. 8, 1912.

[14] See discussion of files in Chap. 10 of this textbook.

[15] A basis for such a list is: Jeffers, LeRoy. A list of editions selected for economy in book buying. A.L.A., 1910. It needs to be brought up to date. The *A.L.A. catalog 1926* and the *Standard catalog* volumes suggest selected editions. Especially the *Standard catalog for high school libraries,* Wilson, 1926, pt. 1: p. 196-97 lists some desirable satisfactory editions of standard authors. See also Appendix 1 to this chapter. The *Booklist* gives selected titles in alternate months. An Editions file may be started by clipping or copying from a printed list of editions, and can be maintained by adding items as noted.

Series. For library purposes series may be grouped into three kinds: a subject, a publishers', and a fiction series.

Subject series contain two or more books on related subjects (or specific phases of the same subject), usually issued by the same publisher, uniform in scope, format, method of treatment, and textual details, generally under a single editorship or a board of editors, but by different authors. Examples are Loeb Classical library (Heinemann and Putnam), Home University library (Holt), Lippincott's Farm Manuals, Rural Science series (Macmillan). When issued with some regularity, a series of this sort becomes a continuation and approaches the character of a periodical. An example is the *Contributions to education* of Teachers College, Columbia University.

In testing a volume in a subject series the selector should consider it as if it were not published in that form; he should treat it as an individual work. He should consider its text, authorship, and other details, read reviews and criticisms of it, and give due weight to the significance of the series format, and of the general oversight of a conscientious editor-in-chief. The completeness of a series is usually not essential for library purposes. The volumes vary in value, and if many are bought it may become necessary to test the later volumes to see if they are up to the standard of the earlier. Examples of subject series of this sort are Yale Studies in English; International Chemical series (McGraw-Hill); Things Seen series (Dutton).

Then comes the question whether or not a standing order[16] for the series should be placed. Some libraries favor this practice, while others have a policy against it. The more nearly a series approaches publication as a continuation or a periodical, the safer it is to consider a standing order so as to avoid any important gaps. On the other hand, a very

[16] A standing order is an order placed with an agent or publisher to continue to supply future numbers of a serial "till forbid."

long and comprehensive series is a considerable expense, and sometimes had best be secured in selected volumes. Standing orders are useful in a number of instances, as for example the Wilson debating material,[17] the A.L.A. publications, the publications of certain societies and universities, especially along scientific and technical lines. Examples are the Monograph series of the American Chemical Society, and the University of Chicago Science series. If a standing order can be placed whereby each volume comes on approval, this should prove the most satisfactory arrangement. University libraries maintain a good many standing orders for series. They are the freshest source of scientific information next to a periodical, and are therefore frequently of great importance to a research library. A department of instruction will pass on the first volume, and, approving it, ask that the rest be secured as issued. This is the simplest arrangement and dealers are prepared to handle such orders. Series are very common in all subjects, and comprise long runs of monographs. They are especially popular in Germany. Examples are Monographs on Biochemistry, and the Bibliothek des Literarischen Vereins in Stuttgart.

It is frequently possible to fill in a set from the second-hand market and then to continue as published, or to hold back over another series of years and then buy that run at second-hand, depending on the importance of the series. The tendency is, however, for college and reference libraries to aim at absolute completeness in sets and series. In deciding on the purchase of a complete series, the selector should consider its scope and purpose, the editor, the publisher, the number of volumes and general make-up, the qualifications of individual authors, the special merits of the series, to whom it will appeal, with the final consideration—is it desirable for the library?

[17] Such as University debaters' annuals, and the Reference shelf, published by H. W. Wilson Co., New York.

Publishers' series are usually reprints of classics or standards issued in uniform style, not necessarily related in subject or treatment, and are sometimes called editions or libraries.[18] Well-known examples of these are Everyman's library, Burt's home library, and the Cambridge edition of poets. The number of titles included is extensive and varied, the price is generally low, and the volumes are kept in print and hence are readily available. For replacements and duplications they comprise one of the best kinds of purchase, and they are usually found included in the list of economical editions at the command of an order department. Sometimes a long work is cramped by inclusion in a series, so that the type page is crowded with a font too small for easy reading, but this is the exception rather than the rule.

Many publishers arrange to issue a series of books on one subject or related subjects, such as the Ronald Aeronautic library, and the Wiley Technical series. For selection purposes it is simpler to consider these as subject series and belonging to the group just discussed.

Fiction series comprehend sequels and continuation works. Some include only one volume as a sequel, as Barrie's *Sentimental Tommy* and *Tommy and Grizel;* others make up a trilogy, as Rolland's *Jean-Christophe,* and Undset's *Kristin Lavransdatter;* some run to five or more volumes, as in the cases of Cooper, Crawford, Dumas, Galsworthy, Marshall, and Trollope. Such series vary in excellence with the author. It is only the rare writer who can keep up his standard.[19]

Fiction series, however, have been common in juvenile

[18] See Appendix 1 to this chapter for a short list of publishers' series.

[19] See Aldred, Thomas, *comp.* Sequel stories; English and American. 2d ed. Lond., Assn. of assistant librarians, 1928. A useful list of sequels showing the order of continuation is included as Appendix 3 in Williams, R. G. A manual of book selection for the librarian and book-lover. Grafton, 1920, p. 140-32. It covers many works not included in Baker, E. A. Guide to the best fiction in English. Routledge, 1913.

literature from the era of the Elsie and Bessie books to the Radio Boys of today. Experienced librarians usually advise against the purchase of such series.[20] Further discussion of them is given in another textbook in this series.[21]

Sets. Libraries have constantly to face the question of whether or not to buy complete sets of authors. They are issued for English and American writers, for foreign authors in translation, and for editions of the classics. Nearly every set contains volumes which will never be used, as well as volumes which will be worn out, if not lost, before the rest. The possibility of replacing these was investigated in 1924 and the report of the American Library Association Committee on Book Buying records the practice of ninety-six American publishers, of whom seventy per cent were in favor of helping the libraries as far as possible.[22] In general, however, the purchase of complete sets of all the writings, and especially *editions de luxe*, should be avoided. It is preferable to purchase the single titles which will be used. The book-loving librarian may prefer to keep these sets together, yet for practical uses on the shelf it is better to split them up by title or by subject. In the larger libraries two sets are sometimes purchased, one of which is kept intact in the reference room, the other separated by titles in the open shelves, or in the stack. Publishers occasionally reprint sets in cheaper form after the subscription edition has been

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[20] "Books in series," in Bulletin of the New Hampshire Public Libraries, n.s. v. 24:40-43, December, 1928, is a reprint *with additions* of Mrs. M. E. Root's list of "Books in series not circulated by standardized libraries," first appearing in Maryland Library Notes for March, 1926, and reprinted under various titles in several Commission bulletins, and in Wilson Bulletin 3:446, January, 1929. See also Wood, H. A. Sets for children. Public Libraries 18:138. April, 1913.

[21] Power, E. L. Library service for children. A.L.A. (In preparation.)

[22] American Library Association. Committee on Book Buying. Replacement orders. Library Journal 49:331-32. April 1, 1924.

printed and sold, and allow purchase of separate titles. This is good practice which libraries appreciate.

Textbooks. A textbook is a manual of instruction and is usually a compendious printed guide to a course of study. It aims at giving the basic principles and practice in any branch of knowledge. Logical organization of material, simple treatment of topics, a method of study required, and accredited value of subject matter are implied in and characteristic of such a work. It may be tested by the criteria for subject books set up in a previous chapter.[23] Often a textbook furnishes the best information on a subject. A publisher may issue a textbook in many numbered editions, sometimes revising it every few years. He may also include it in one of his series; e.g., Riverside Textbooks in Education. It is a recognized form for a book, and if it supplies the needed information, the selector need not question its desirability for library use.

Subscription books. Subscription works, as the name implies, are not handled in the regular book trade either by publishers or booksellers, but are sold by subscription through the mail or through agents. The best of such publications are encyclopedias and finely printed editions of the complete works of standard authors. The worst are compilations by hack writers and editors presenting old material in a new arrangement to catch the dollars of the gullible public. So many expensive and mostly useless subscription sets have been foisted on the public that librarians have grown weary of them, and are disinclined to purchase them. The result is that they are unlikely to welcome book agents when they call.[24]

The selector should sit in critical judgment on these works, and bring to bear every test outlined in these pages. A good

[23] See Chap. 5, p. 137-39.

[24] The treatment of the subscription book agent is discussed in Chap. 9 of this textbook, p. 265.

point of departure in making the investigation is to learn about the publisher. Many good works are issued by the regular publishers but sold on a subscription basis, such as collected works of authors by Scribner, Houghton, and others. Other works of value are issued by firms organized for the main purpose of publishing and marketing the sets, such as the *Encyclopedia Britannica*, and the *Lincoln library of essential information*. Still other works, however, are issued by firms which make a specialty of issuing and selling various sets by subscription. Some even adopt a designation which gives them a specious standing in the eyes of the uninformed, as when the words "college" or "university" or "alumni" are incorporated as part of the name.

After the publishers, the authors or editors should be investigated. Nor should one be deceived by a false playing-up of names, by a camouflaged reprinting of old material, or by endorsements of other libraries. Agents have been known to give a set to a large library so that they might state that it was there, as an argument for the small library to buy. It is not a recommended practice for librarians to endorse a set. What the editor has actually done should be checked, and the copyright dates on the back of the title-pages compared. The information in the set should be put to trial as far as possible. In a reference work this may be done by turning to a subject on which the selector is informed to see how accurately and thoroughly the matter is handled. After having tested the set personally and having investigated it most carefully, it is also possible to have one's opinion backed by an authority such as the state library commission or the American Library Association.[25] An extensive investigation of subscription works has been carried on since 1916 by the Pacific Northwest Library Association. Systematic effort

[25] The American Library Association appointed a Committee on Subscription Books in 1928 and publication of a Subscription Books Bulletin began in January, 1930.

through the years has resulted in a bulletin which contains reports on the merits and demerits of a large number of subscription sets.[26] The Massachusetts Library Club also has a Committee on Subscription Books and its reports are appearing in its *Bulletin*.[27]

After the work has been tested for its authority, as evidenced by editors and publishers, the binding and format should be examined. In most subscription works these are flashy and showy but really inferior. They will not stand up long under library use. And libraries have small interest in signed and numbered copies. The index should be tested. Most books need, and many are worthless without, an index. But in most subscription works an index is likely to be poor or lacking. Reliable subscription publishers are recognizing the need of a good index and some have secured the assistance of librarians in making them.

When final consideration is given the work, it is usually found that the cost is high. The overhead expense and agent's commission generally cause the original price to be two or three dollars per volume higher than a trade publication, sometimes as much as a hundred per cent. Can the library afford such a work to the exclusion of other material? The answer is generally, no. Will it not be possible to pick it up soon at second hand or at auction at a greatly reduced price? The answer is, usually, yes. Does the library actually need this material? Can it be procured from no other source? It is a rare work these days which is so essential as that. The material is generally already in the library in some other form. Nevertheless it may cover some point in a new way and thus be of peculiar importance. What, then, shall be concluded? Postpone the purchase until sure; avoid the ultra-expensive (as well as the ultra-cheap); judge carefully as to all its points; test for accuracy by things

[26] Pacific Northwest Library Association. Subscription Book Committee. Cumulated Bulletin, 1916-1925, and supplement.

[27] A report on the revision of encyclopedias appeared in Massachusetts Library Club Bulletin 18:75-76, October, 1928.

known; get the opinions of others; but, above all, be sure that the book or set is needed and will be used.

Finely printed books. Even a slight study of the many varied processes in producing a book leaves an impression of the difficulty in attaining a satisfactorily pleasing result. We are the more amazed therefore at the fine books made by the early printers of the fifteenth century. Today there is a definite desire on the part of printers and publishers to issue finely printed books which shall be serviceable to readers. This desire is being systematically encouraged by the American Institute of Graphic Arts, especially through its traveling exhibit of the fifty books of the year as the best examples of the trade. Many of them are books which readers in libraries can use and collectors enjoy, and librarians should encourage and support the publishers in this endeavor. The beautiful examples of printing turned out by such men as Bruce Rogers and D. B. Updike are demonstrations of what can be done in the trade.

Private presses in the past and even today have issued books which are handsome examples of the printing art but which are so seldom read that their ownership by libraries as useful material is negligible. They come very close to being museum material. They have been printed in imitation of incunabula and their significance more often lies in exhibiting a beautiful appearance than in being practical for reading. A study of the famous private presses is one of the interesting side lines which a selector may take up.

Incunabula, or books printed before 1500 in the cradle days of the printing art, comprise another special field of study for the selector. The value and interest of these books may depend almost entirely on their format rather than on their contents. They are desired for their appearance as excellent specimens of the early printing houses of Germany, Italy, Switzerland, France, and England. No field of bibliography has been more carefully worked over than this, and the *Gesamtkatalog der wiegendrucke* aims at listing every known

edition and locating an example. It is therefore possible to identify a copy if one comes to hand, but this can seldom be done by title-page—there were few so early. The colophon, or printer's inscription, must be used and the signatures collated to make recognition certain. Early printers' marks are another fascinating study for the bibliophile. Such symbols have persisted to the present day, so that practically every publisher has his emblem or trade mark of his house.

Book Values

Prices of new books. Since the world war new books have almost doubled in price. In 1916 the average cost for all books added to one university library was $2.50 per volume; in 1926 it was $4.50. The books added to one large public library in 1918 averaged $.95 per volume; in 1923, $1.42. An examination of the *A.L.A. catalog 1926* shows that the worth while books average nearer $4.00 and $5.00 in published price, than $2.00 or $3.00. The new novel costs $2.00, $2.50, or even $3.00, depending on the number of pages, rather than on the worth of its reading matter. In 1920 the average manufacturing cost of an edition of 2500 copies was reckoned at $1.51 per copy.[28] To sell to the bookseller at this price leaves no profit to the publisher, so that it is evident that the list price of this book must be at least $2.50 to allow for the liberal discount to the trade and to leave a legitimate profit.

In order to make the book fund go as far as possible, the selector seeks to obtain new books at a favorable discount, or at remainder[29] or clearance prices (one-half or less), or at reprint prices. Yet a new book, if needed, must be bought

[28] Brett, G. P. Making of many books. Atlantic Monthly 126: 471-77. October, 1920.

[29] A remainder sale disposes through a bookseller of that part of an edition left on the publisher's hands after the steady demand for the book has ceased.

despite its cost. On occasional items one must think twice as to use, especially when the cost runs to ten dollars or more; other items with limited use must be held because of an exorbitantly high price. In estimating the net cost, it is generally possible to reckon safely on a 20 per cent library discount, so that with five hundred dollars available, a total list price value of $625 may be ordered.[30]

Prices of old books. Books which are no longer in stock with the publisher but are "out-of-print," must be secured from other sources, usually from a dealer in second-hand books. With sales catalogs and offers, the question arises whether the price quoted is a reasonable one. For auctions a reasonable bid must be decided upon. It is impossible to present any scale which will settle a point as variable as this; every price is relative. It depends upon the needs and desires of the purchaser, the kind of library concerned, and the resources and interests involved. Experience in buying is the best guide for out-of-print books, but if he is without that, the selector must depend on the information he has at hand. Two items he already has for a second-hand offer: the dealer's quotation and the price the library is willing to pay. In order to estimate what may be a fair market value, the selector needs to know the original price of the book, its value as recorded in second-hand catalogs or at auction, and he should if possible compare a number of quotations through advertising for it in the trade papers. Additional data influencing the price are the reliability of the firm making the offer, and the condition of the book. He must then decide if the book is worth while to the library at the price offered. A sale price is set at what people will pay; it is fixed by demand, and not by intrinsic reading or reference value. A price once set fairly high is not apt to drop appreciably. The demand in the past twenty-five years to supply

[30] Discounts are considered more in detail in Drury, Order work for libraries, Chap. 2, p. 25-27.

many expanding university libraries, has greatly increased book values.[31] Out-of-print books are often wanted by libraries because they cover a division of a subject which no book in print can satisfy. If many libraries can combine on a title, the publisher may be induced to stock it again. For example, this has frequently occurred for children's books, and occasionally for titles in the American Library Association Reading with a Purpose series.

Occasionally a collection or private library is offered, and may be bought *en bloc*. An ordinary one may be figured roughly at $1.00 or less per volume, but if it has many rarities the cost may run $2.00 per volume, or even higher. Collections in a library, like a magnet, attract material new and old, by gift and purchase. Publicity regarding the specialties brings in offers which must be passed upon. Special and local material are sometimes offered at exorbitant prices because the library is thought to be purchasing at a premium. Then comes the necessity of deciding whether the item is really rare and useful, or simply rare.

Not all out-of-print books are rare or held at a high price, but, like all merchandise, their prices are high, low, or medium, as the circumstances of demand and supply may dictate.

A high price may be due to scarcity, owing to a limited number of copies being in existence, such as rarities. It may be due to demand, owing to many people wanting the same kind of book, such as first editions or complete sets of periodicals. It may be due to sentiment, which attaches a value to a copy, such as an association volume. It may be due to current fads,[32] such as fill the auction sale catalogs from time to time. The mere fact that a book is old does not make it valuable. Yet one of the embarrassing tasks a librarian has

[31] Smith, C. W. The vanishing supply of research periodicals. Library Journal 49:117-19. February 1, 1924.

[32] Wells, Carolyn. On finishing collector. Atlantic Monthly 138: 623-32. November, 1926.

to perform is to point this out to the owner of an eighteenth century theological work bound in calf. Extreme age, however, does bring value; e.g., American imprints before 1700, and European before 1500. A library may buy a book at a reasonably high price, not as a rarity but because it is needed for research work. It may also buy to round out a collection. Too limited funds generally prohibit extensive collections of rare books. An expensive rarity may sometimes be added as a gift from an interested friend.

A library may well pause before paying a seemingly high price, and answer a few pertinent questions. Is the price unduly inflated from any of the above mentioned causes or others related thereto? Is there a real need for spending so much money for the purchase of the book? Are the contents of the book of sufficient value to warrant the expenditure in order to have it in the library when needed? Intrinsic value, inherent worth, or manifest usefulness are possible tests in the selection of old books which help to decide whether the price asked or bid is the amount the library should spend for an item. If any of these essentials is present, a library may be amply justified in paying a goodly sum. If none is present, the need of acquiring the item is certainly very doubtful.

A low price may be caused by a similar variety of reasons. It may be due to a superfluity of copies on the market, such as best-sellers after the peak of popularity is passed, or to lack of demand. Many books, good in their day, may be out of date and superseded. In this group are numbered old textbooks, old medical and scientific books, old law books. The low price may be due to a shifting of interest on the part of readers. In this group are religious and theological books of a former day. Other books may have been worthless to begin with, and are valueless today.

A library may likewise pause before paying a low price, and consider the answers to a few questions. Is the price

low because of the above considerations? Why, then, should the library buy a useless old book simply because it is cheap? It is just as important to exclude the low-priced book if it is of no use as to refrain from acquiring a needless high-priced volume; even more so, for there is less justification in owning the inexpensive one. The reaction of a library to a low-priced book should be similar to its treatment of gifts and unused books on the shelves.[33]

A medium price exists for the bulk of usable books. A library should select these on the basis of the standards set up in this textbook, and purchase them at reasonable prices. Such books have no inflated costs because of scarcity or demand or sentimental fad, but are the common stock for demonstrated use. Fine old editions of standard works, duplicates of worth while titles, works of original research and source material, which have not been superseded, all come in this group. An ordinary book may be priced around $1.00 and $2.00, reference works and volumes of serials around $3.00 and $4.00 a volume. Higher prices may prevail due to market conditions, but these are average. A lower price suggests a low commercial value and a lack of usefulness. A much higher price suggests a possible scarcity as in the case of volumes of much-needed periodicals. Over $10.00 puts the book into the class listed in the auction sales of *Book prices current.* Libraries have standards of selection and purchase different from those of the private collector. A collecting library may have more limited resources, even as its field may be broader. A library, however, endures for a longer time, and with patient watchful waiting may secure the needed volume in course of years. It *has* happened that the very volume which was bid in by a private collector at a higher competitive price, quite beyond the reach of the library at the time, has been given to that same library at a later date.

[33] Weeding and discarding are discussed in Chap. 3 of this book; gifts are considered in Drury, Order work for libraries, Chap. 6.

Old book values are peculiar. Strange quirks make some books of great price while others become worthless. As with every commodity, however, the prices reflect the pressure of demand and supply. The demand, like Sam Weller's spelling of his name, "depends upon the taste and fancy" of the buyer. A library must ordinarily avoid the extravagant, and always be sure that to it the book is worth the price.

APPENDIX 1

Publishers' Series

The following series are some that are useful in making replacements of standard works:[34]

Appleton dollar library
Beacon library of fiction classics (Little)
Bohn's popular library (Harcourt)
Borzoi pocket books (Knopf)
Burt's copyright fiction
Burt's home library
Cambridge poets (Houghton)
Crowell's poets
Everyman's library (Dutton)
Globe library and Globe poets (Macmillan)
Golden treasury series (Macmillan)
Macmillan's pocket classics
Modern library
Modern readers' series (Macmillan)
Modern student's library (Scribner)
Nelson classics
Novels of distinction (Grosset)
Oxford standard authors
Popular copyright (edition) (Grosset)
Rittenhouse classics (Macrae-Smith)
Riverside library (Houghton)
Riverside literature series (Houghton)
Star dollar books (Garden City Pub. Co.)
Sun dial library (Garden City Pub. Co.)
Temple classics (Dent)
World's classics (Oxford)

Several school book publishers issue annotated texts that are useful in a library, such as the Lake English classics (Scott, Foresman & Co.).

[34] Some of these series are described in Standard catalog for high school libraries, op. cit., p. 197-98.

Selected References

(in addition to those cited in text and footnotes)

Format

Hitchcock, F. H., ed. The building of a book. New and rev. ed. Bowker, 1929.

From manuscript to bookseller.

Koopman, H. L. The booklover and his books. Faxon, 1917.

Reviews many features of books.

Van Hoesen, H. B., and Walter, F. K. Bibliography; practical, enumerative, historical. Scribner, 1928, chap. 2, p. 9-45.

Paper

Parley, Norman. Durability of printed papers and manuscripts. Library Association Record (new ser.) 6:161-72. September, 1928.

Walton, R. P. [Bibliography of] Causes and prevention of deterioration in book materials. New York Public Library Bulletin 33: 235-66. April, 1929.

List of references with summaries on preservation and durability of book papers.

Williams, R. G. Manual of book selection. Grafton, 1920, apx. 2, p. 93-103, Notes on paper-making.

Illustrations

Fitzroy, E. M. (formerly Pfutzenreuter). Illustrated editions of high school classics. University of Illinois library school, 1925. (Revised edition to be published by A. L. A.)

Gives names of illustrators and a reading reference.

Latimer, L. P. Illustrators; a finding list. Bulletin of Bibliography 13:27-29, 46-48, 74-75. January-April, May-August, September-December, 1927.

List of American and foreign illustrators, especially of books for girls and boys.

PENNELL, JOSEPH. The graphic arts. University of Chicago press, 1921.
Discusses illustrating and illustrating methods.

SULLIVAN, E. J. Art of illustration. Scribner, 1921.

PUBLISHERS

HAINES, H. E. Books and book-making in the United States. Library Journal 47:699-704. September 1, 1922.

O'HARRA, D. P. Book publishing in the United States to 1901. Publishers' Weekly 115:March 16-May 18, 1929.

UNWIN, STANLEY. The truth about publishing. Houghton, 1927.

With the makers of books in America. Literary Digest International Book Review 1-2. May 1923-September 1924.
Seventeen American publishing houses are sketched in a series of brief articles.

EDITIONS

LONG, H. C. No book more than one dollar. Wisconsin Library Bulletin 25:132-35, May 1929.

WYNKOOP, ASA. Expensive books and the small library. New York Libraries 2:251-52. July, 1911.

SERIES

DANA, J. C. Books by the best of writers on many interesting subjects at very small prices. Library Journal 54:709-12. September 1, 1929.
Lists 75 publishers' series.

TEXTBOOKS

FRANZEN, R. H., and KNIGHT, F. B. Textbook selection. Warwick and York, 1922.
Carefully made study.

FULLER, F. D. Scientific evaluation of textbooks. Houghton, 1928.
Subtitle: An experiment in cooperative evaluation of junior high school mathematics texts.

HALL-QUEST, A. L. The textbook. Macmillan, 1918.

Summarizes standards set by educational surveys on how to make, judge, adopt, and use.

MAXWELL, C. R. The selection of textbooks. Houghton, 1921.

SUBSCRIPTION BOOKS

HODGES, ELLA. Subscription books in libraries. Illinois Libraries Supplement 10:116-19. October, 1928. Also a portion in Massachusetts Library Club Bulletin 19:7. January, 1929. Also in Michigan Library Bulletin 20:37-39. February, 1929.

KERR, GRACE. Subscription books. Library Journal 54:9-13. January 1, 1929.

FINELY PRINTED BOOKS

MCMURTRIE, D. C. The golden book; the story of fine books and bookmaking—past and present. Covici, 1927.

MORISON, STANLEY. The art of the printer. Simon, 1925.

ORCUTT, W. D. In quest of the perfect book. Little, 1926.

WOODBINE, HERBERT. Modern fine printing. Library Assistant 22:4-9. January, 1929.

PRIVATE PRESSES

RANSOM, WILL. Private presses and the books they have given us. Bowker, 1929.

Based on articles which appeared in Publishers' Weekly 1927 and 1928.

TOMKINSON, G. S. A select bibliography and history of the principal modern presses. London, 1st edition club, 1928.

BOOK VALUES

POLLARD, A. A. Competence in book buying. Public Libraries 29:449-52. November, 1924.

Questions and Projects

1. What colors of binding on new books appeal to you as attractive and serviceable for library use? List them in order of preference.
2. Lay out a program by which to become familiar with the different kinds of illustrations for books.
3. Make a list of American publishers, grouping them as general and special. Study each individual publisher; give date of founding, early and later history, important books of the past, recent output, and current titles; deduce aims, purposes, fields, standards, and reliability. (This project contemplates a seminar study, or perhaps running for part of a semester.)
4. Do the same for publishers of other countries.
5. Make up a list of editions of some standard books, by publisher and price, for an editions file.
6. Which do you think preferable: to circulate one copy of a novel in reinforced binding 60 times or two copies of a cheap edition in publisher's case binding 30 times each? Discuss the factors which affect your decision.
7. Select a list of books in a special subject or for a special purpose, by title and publisher only, disregarding author.
8. Of three books on radio, by three different publishers, which is likely to be the best? Why?
9. Select 50 volumes of standard fiction in editions attractive to readers, choosing as if for a small browsing room for students, or an open shelf room in a small library.
10. Compare editions of standard authors, as Boswell's *Johnson,* Dickens', Shakespeare's, or Tennyson's works. Demonstrate excellencies and defects by pointing out the characteristics of a specimen volume.
11. Compare standard English translations of Dante, Faust, Iliad, or others in Graham, *Bookman's manual,* 3d edition, Chapter nine.
12. Select various editions: two of Shakespeare for a high school library; two of Dickens for public library circulation.
13. Compare low-priced reprints of the same title as issued in the series of two or three different publishers.

14. Make up a selected list of twenty-five standard books for a small public library, from low-priced series or editions, one-third fiction, two-thirds non-fiction, of interest to readers of varied tastes.

15. Compile a list of historical series suitable for public library use, selecting from Graham, *Bookman's manual,* the *A. L. A. catalog,* the *Book Review Digest,* and the *Booklist.* Indicate those which might be better for a large library than for a small library.

16. Lay out a program by which to become familiar with the famous private presses.

17. Do the same for early printers.

CHAPTER VIII

Principles of Book Selection

The Best Reading—For the Largest Number—At the Least Cost

As pointed out in chapter one, book selection for a library presents a problem involving three factors: the books themselves, the public which will use them, and the resources of the library. These three factors have been developed in detail in the preceding chapters. This three-fold feature in selection is the fundamental hypothesis of the motto devised by Melvil Dewey for the American Library Association shortly after its organization in 1876: "The best reading for the largest number at the least cost." Each of these phrases, as representing one of the aspects of the problem, is discussed in this chapter. From this discussion and the detailed presentation in the preceding chapters some principles of book selection have been drawn up.[1]

General policies involved in applying all factors may be stated as follows:

1. So apportion the library funds as to obtain books of the highest quality for the greatest number of people.
2. Secure any book which the library can use to advantage. The book may be for knowledge and information, for power and inspiration, for amusement and recreation, either now or in the future.
3. Fix upon a policy of selection and stick to it until it

[1] Some of the principles in this chapter are derived from Miss Bascom and Miss Bacon (see bibliography) to whom the author hereby acknowledges his indebtedness.

has been proved wrong, buying consistently along the line of this policy, until a better one is found.

4. Select books that represent any endeavor aiming at human development—material, mental, or moral.

The Best Reading

Such a phrase as the "best reading" needs defining at once, for the term is purely relative. "Best" must be modified with "for." The abstract "best books" are few in number. But the best books for a defined purpose allow qualifications which can be met. Some of these may be: the best in its own field, the best that will be read, the best of which good use will be made, the best that will answer a certain demand. Many have delighted themselves in compiling the hundred best books, a "desert island library," or some such garnering of the world's greatest. In nearly all of these lists the *Bible* appears as the best book, and for millions it takes first place in religion and life, but it is not and was never intended to be the best book for the study of science. Even in a limited field it is hard to designate one book as best because of the different purposes for which it may be used. Barrett H. Clark's *How to produce amateur plays* is an excellent book for those beginning such work and may be the best for a club newly organized, but it certainly is not the best for those who have had much practical experience and have progressed beyond the stage which that book aims at covering. For many the best that will be read is a book to grow on, starting them up the ladder of appreciation. On the other hand, the best that will have a good use may be a book at the top of the ladder which can be utilized only by a leader in the community, such as a social worker, whose contribution gained from discriminating reading can be passed on to others. The best to answer a certain demand may be only a book to begin with for some task or trade, or a book of poetry by Edgar

A. Guest, or a detective story for a tired mind, but these aids to information, inspiration, or recreation serve best for some particular demand.

In all writing there are certain essentials which should be looked for. The best by this test will include at least four qualities: truth, clarity, good taste, and literary merit.[2] These tests of quality are set up as criteria for judging books in chapters five and six of this book. The application of the standards there developed inevitably rules out many and chooses a few. It winnows the ephemeral as chaff from the wheat; it preserves the permanent for future use. Systematic, discriminating selection on sound principles should provide the library with the best books for its purpose.

General policies involved in choosing the best books include:

1. Erect suitable standards for judging all books, and strive to approximate them.
2. Apply criteria intelligently, and evaluate contents for inherent worth.
3. Aim at getting the best on any subject, but do not hesitate to install a mediocre book that will be read in preference to a superior one that will not.
4. Duplicate the best rather than acquire the many.
5. Stock the classics and the standards, ever and always, in attractive editions.
6. Select for positive use. A book should not be simply good, but good for something. It must do service. Question its usefulness if the best that can be said is "It can do no harm."
7. Develop the local history collection; its items will be sought for in the library if anywhere in the world.
8. Be broad-minded. Hearken not to a few over-con-

[2] Developed by A. E. Bostwick in his How to raise the standard of book selection. Public Libraries 14:163-67. May, 1909. Also in his Library essays. Wilson, 1920.

servative people who may think a book is harmful; avoid without censoring the ethically dubious; refrain from bias—personal, literary, economic, political, religious—selecting with tolerance and without prejudice, and including all sides with fairness; represent the sectarian and propagandic type of book only so far as use demands it.

9. Do not be intolerant of fiction if it measures up to standard; it has educational as well as recreational value and is now the dominant form of creative art.

10. Buy volumes that are suitable for the library purpose in format as well as in contents, being attractive and durable in binding, paper, and printing.

11. Know publishers, their output and specialties; know authors, their works and their ranking; know costs and values; in short, know books.

For the Largest Number

To provide book service for all is a fundamental purpose of a library. In a public library this includes the entire community; in a college library, the whole college community; in any library, the complete circle of its clientele. This wide community interest presents no limitations. It implies something, not everything about something. Its ideal should be: people want or can be made to want. The library responds to the demand. Its aim is: Something about every pertinent thing, not everything about something. Its ideal should be: If a book is here, it's good; if it's good, it's here.

Demand, then, is a large governing factor in selection. It should be differentiated as to value, volume, and variety.[3] The demand on a library is limited only by the purpose of human endeavor, which is the material, intellectual, spiritual,

[3] This differentiation forms the substance of the discussion by Lionel R. McColvin in his The theory of book selection for public libraries. Grafton, 1925.

and social development of each person. All human activities which foster these worthy purposes are legitimate. And all demands evolving from these purposes are legitimate claims on the public library and on other libraries as well, so far as the claims come within the scope of each library. Such claims deserve representation. Therefore, there is no limitation along the lines of legitimate demands; the library has a rightful function to foster any branch of endeavor which aims at human development, and to comprehend in its selection all types of demands from all library readers. But these demands, legitimate though they are, vary according to value and volume.

The *value of the demand* is gauged by the extent to which the subject fosters the purposes of human endeavor; i.e., human development and happiness.

> "But in order to *compare* the value of two subjects (or classes) of literature we must have a *common basis* of evaluation, some standard of good by which we can judge both. What common basis can be applied to every subject—to those as diverse in kind as sculpture and Scandinavian folklore, poetry and pumps?—only their use to humanity. . . . If the difficulties of such a proceeding proved insurmountable we should have no alternative but to relinquish any attempt to evaluate demand, and depend instead upon representation by subject value or by the *volume* of demand—both very undesirable practices."[4]

The *volume of demand* is usually larger than any library can meet.

> " . . . the total volume of possible demand . . . would be the same were the library to be withdrawn; and it would have been roughly the same before the library came into existence. The library merely satisfies it, to a greater or lesser extent."[5]

[4] McColvin, op. cit., p. 27. The italics are his. To this evaluation of demand Mr. McColvin devotes his entire chapter two, pages 26-58.

[5] McColvin, op. cit., p. 59. The recognition and assessment of demand is treated by Mr. McColvin in chapter three of his book, pages 59-84.

In assessing demand, Mr. McColvin recognizes expressed and unexpressed demand.

> "Expressed demand includes (a) all requests for library services which may or may not be already provided, and (b) the use which is made of existing provision. . . . Unexpressed demands include all those other ways in which the library could, at any given time, function."[6]

Some of the ways of assessing demand are mentioned in chapter two of this textbook.[7] The interests of readers, and consequently their demands, are reflected in the library records or revealed through contacts and community surveys.

> " . . . these two aspects of value and volume of demand, taken together, must form the general guide to the book selector. They are quite distinct and can only be assessed separately, but when it is desired to apply them, to base representation upon them, they must be considered jointly. Volume alone is no index; neither is value alone. The valuable demand may be negligible so far as its volume is concerned, and the result in such a case is that provision would render only a negligible service—the books supplied would not be used. Similarly the largest volume of demand may be (and often is) of the slightest possible value. So, as we do not intend to fill our libraries either with unused books of great value or with popular but valueless literature, we must, in each case, relate the two quantities. The method . . . is to give to each of the subjects dealt with, so far as possible, an index number representing its relative *value*. The volume of demand is represented by a similar number (not an actual number but merely a proportionate one, of course) and the two are multiplied, the resulting figures being the representation number. Thus if A is a subject valued at 10 and B at 1, if the volume of demand for both is the same, say 6, the representation numbers are 60 and 6 respectively. If the volume of demand for A is 6 and for B 72, the representation numbers are 60 and 72, and so on."[8]

[6] McColvin, op. cit., p. 61.
[7] See p. 8-9, 24-25.
[8] McColvin, op. cit., p. 20-21.

This mathematical proportion may be demonstrated by an example:[9]

"In value, George Meredith : Ethel M. Dell :: 50 : 1
In volume, George Meredith : Ethel M. Dell :: 1 : 50"

Therefore, they should be represented equally, with one, five, ten, or twenty copies each. This formula is given only by way of illustration of the method and not as counsel in supplying either Meredith or Dell. Mr. McColvin recognizes the fact that this representation does not meet the demand adequately, but only equitably. The actual volume of demand for Dell may call for nearer two hundred copies; for Meredith, nearer five copies. This situation introduces a consideration of the stimulation of demand for works of manifest value.[10] He distinguishes between desired and actual demand:

> ". . . Are there not means by which we can assist in the improvement of demand, in the bettering of conditions, desires, and tastes? . . . *Can* we, by any means, increase the value of demand for Meredith? . . . we have only one legitimate and satisfactory method of increasing or creating demand and it is to increase representation out of proportion to existing calls. It follows . . . that even this is only legitimate when it can be done without involving the sacrifice of other interests—the creation of fresh demand must come after the satisfaction of that which exists. For instance, in the above example, we could only provide 21 Meredith's when we had already given our readers 20 Dell's."[11]

Variety of demand[12] arises from the complexity of human nature and ability represented in the community and from the several different aspects of any subject. The scholar and the student demand the scientific treatment of a subject;

[9] McColvin, op. cit., p. 37-38; 85-88.
[10] McColvin, op. cit., Chap. 4.
[11] McColvin, op. cit., p. 85-86; 87-88.
[12] McColvin, op. cit., Chap. 5, p. 93-102.

others may wish a popular discussion. A subject in itself introduces variety, depending upon the demand for it.

> ". . . the rotundity of the earth is a phenomenon of great significance to man, yet as a subject of study its interest is comparatively limited, while, on the other hand, the best way to breed canaries, a theme of infinitesimal significance, might well provoke a big literature and considerable interest. Yet if we builded our library with the intention of being comprehensive and proportionate by *subject* we should need ten thousand books on the former subject and a page on the latter."[13]

Hence Mr. McColvin's first principle of selection is: "Representation must be comprehensive of and in proportion to demand and not subject."[14]

Comprehensiveness does not mean completeness. That is a practical impossibility. In special collections completeness may be approximated, but no library can wisely attempt to be complete outside of such specific fields. Nor does comprehensiveness imply a "well-rounded collection." Such a balanced ratio of subjects has been much esteemed in the past and extolled as an ideal. Librarians have been urged to build up their collections in rounded proportions. But though the *A.L.A. catalog 1926* and other basic lists have resulted in certain ratios, the editors have assiduously eschewed any attempt at balancing the subjects, and it is doubtful if any library has been able to fix any quotas for subjects, or to maintain them when established.[15] Furthermore, it is fairly

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[13] McColvin, op. cit., p. 19-20.

[14] McColvin, op. cit., p. 20.

[15] While it is believed that a theoretically balanced collection is impossible, unnecessary, and undesirable, ratios have a certain value for special occasions. Some proportions are to be considered when a new branch is stocked, or a new library is started, or when allotments are being scrutinized in a college library. To serve therefore for reference on such occasions and to jog some librarian who may have bought only to satisfy immediate demand and neglected other less obvious needs, the table on the next page is given. Children's books are included in each class.

certain that such a procedure is neither necessary nor desirable. To do so is to follow an *ignis fatuus*. Theoretical considerations as to the number of books in one subject as compared with another have nothing to do with the demand for books in either subject. It is, after all, demand which decides the necessary number of volumes. Use occasioned by demand may expand one subject and leave another quite unrepresented. Demand and use reveal the weak spots which should be strengthened. Thus the collection is rounded out to meet the local demand of all readers, though one subject may quite overbalance another in the number of its volumes.

General policies involved in selection for the largest number may be set forth as follows:

1. Study open-mindedly the community served by a library, endeavoring to analyze its desires, diagnose its ailments, provide for its wants, and satisfy its needs. As aids to this study, know people as well as books, extending per-

Subject	A. L. A. catalog 1893*	A. L. A. catalog 1904*	A. L. A. catalog 1926	Suggested by Williams† 1920	Suggested in Brown-Sayers§ 1920
General works	4.	1.9	2.2	5.	3.
Philosophy	2.	1.9	2.8	3.	4.
Religion	4.	4.2	3.5	6.	5.
Sociology	8.	8.0	11.4	7.	7.
Language	2.	1.6	1.4	3.	4.
Natural science	7.	6.2	4.3	10.	9.
Applied science	5.	6.0	9.2	9.	9.
Fine arts	4.	4.7	9.6	8.	7.
Literature	14.	13.4	14.4	25.	28.
Fiction	16.	16.3	13.6		
History	15.	13.3	8.6	24.	8.
Travel	8.	9.1	9.8		8.
Biography	12.	13.5	9.2		8.
	101%	100.1%	100.0%	100%	100%

PROPORTIONAL REPRESENTATION BY SUBJECT

* Taken from Editorial preface of A. L. A. catalog 1904, p. 7.

† Williams, R. G. A manual of book selection. Grafton, 1920, p. 3.

§ Brown, J. D. Manual of library economy. 3d ed. rev. and rewritten by W. C. B. Sayers. Grafton, 120, p. 170.

sonal acquaintance as widely as possible, and interpret demands by means of contacts, records, and surveys.

2. Lay out a program of selection which will satisfy the demand from the community and yet will tend to develop its intelligence and increase the sum of its systematic knowledge.

3. Apply the Golden Rule in selecting books for readers. If a book has helped you, it should help some one else; if a book hasn't hurt you, why assume it will poison your neighbor? If you want a book "at once," other readers will also.

4. Provide for both actual and potential users. Satisfy the former's general and specific demands as far as possible; anticipate somewhat the demands which might or should come from the latter.

5. Purvey for recognized groups, reflecting every class, trade, employment, or recreation which develops a natural interest.

6. Discard or refrain from adding books (other than the classics and standards) for which there is no actual or anticipated demand.

7. Restrain the unduly aggressive and recognize the inarticulate patrons. Some demand that their every desire shall be satisfied and persist in recommending their hobbies; the unobtrusive also have rights.

8. Be willing to buy, as far as funds will permit, the works asked for by specialists and community leaders.[16]

9. Do not strive for completeness in sets, series, or subjects, unless convinced that it is necessary for real usefulness.

At the Least Cost

The book budget of a library must be made to go as far as possible. Hence it is obvious that every means should be

[16] See McColvin, op. cit., p. 154-57, for a sound discussion of this principle. Compare also the practice of libraries as reported in the American Library Association. Survey of libraries in the United States. A.L.A., 1926, v. 1, 57-59.

employed to stretch the always inadequate funds for the acquisition of books. Discounts, special sales, and labor saving equipment are aids to this end; books acquired by gift and exchange release money for further purchases; much valuable and timely material in attractive pamphlet form may be acquired free or at small cost. Careful buying and watchful accounting are economies that return good dividends. Adequate service, on the other hand, may require rush orders, small discounts, and special items at comparatively higher prices. A book which is important in order to meet a desirable demand (the right reader at the right time), may of necessity have to be acquired at any cost in money and time. Routines which have been installed for the economical advance of books through the processes may have to be broken in order to provide the necessary service. Merit lies more in the breach than in the observance.

General policies involved in selecting at the least cost may be propounded as follows:

1. Husband resources through cooperation, local, regional, and national.

2. Buy no book without first asking whether its purchase is depriving the library of a better book in as great or greater demand.

3. Keep within the budget, knowing the total amount available and maintaining a just but not rigid proportion among the allotments.

4. Adhere to the subjects to which the library is committed or which it has assumed as specialties, taking on no new sponsorships or special collections unless the implications of maintenance and growth are completely understood.

Thus from an analysis of the functions developed in the preceding chapters, from an examination of the purposes which fulfill these functions, and from a study of the factors, certain general policies have been developed which may be of assistance in guiding action in the selection of books.

Selected References

(in addition to those cited in text and footnotes)

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American Library Association. Survey of libraries in the United States. A. L. A., 1926, v. 1, p. 53-59, 230-32.

Bacon, Corinne. Principles of book selection. New York Libraries 1:3-6. October, 1907; Vermont Library Bulletin 3:no. 3, p. 1-5, 1907; Wilson Bulletin 2:339-42, January, 1925. Also in Sawyer, H. P. Library and its contents. Wilson, 1925, p. 43-49.

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Bascom, E. L. Book selection. (Manual of library economy.) Rev. ed. A. L. A., 1925.

Principles are based on those worked out originally by Mrs. S. C. Fairchild, supplemented by those in Mr. Wynkoop's Stocking the library (see below).

——— How shall we select our books? Iowa Library Quarterly 7:65-69. January-March, 1914.

Bedinger, Margery. "Just suppose"—a vision of library work. Library Journal 54:850-51. October 15, 1929.

What would happen if public libraries could lift themselves out of their ruts.

Bostwick, A. E. How librarians choose books. Public Libraries 8:137-41. April, 1903. Also in his Library essays. Wilson, 1920, p. 17-27.

Brown, J. D. Manual of library economy. 3d ed. rev. and rewritten by W. C. B. Sayers. Grafton, 1920, p. 167-88, Book selection.

Fairchild, S. C. Book selection. Public Libraries 8:281. June, 1903. Also in Sawyer, H. P. Library and its contents. Wilson, 1925.

A summary of the principles developed in her teaching.

Lindsay, M. B. Some general principles of book selection. Public Libraries 10:267-71. June, 1905.

McColvin, L. R. The theory of book selection for public libraries. Grafton, 1925.

Provocative discussion on sound principles, tentatively but suggestively elaborating, from an English viewpoint, as a

laboratory problem, for definition and analysis, the relation of demand and supply.

WHEELER, J. L. The crowd, the individual, and the library. Atlantic Bookshelf, September, 1928, p. 7-16. Reprinted by the American Library Association, 1928, 12p.

WILLIAMS, R. G. A manual of book selection for the librarian and book-lover. Grafton, 1920.

WYNKOOP, ASA. Outlines and references for library institutes: 1, Stocking the library; Part I, Selecting books. New York Libraries 4:82-88. May, 1914.

Many other articles by him in this periodical are worthy of citation.

[WYNKOOP, ASA.] [Selection for all the people in the community.] New York Libraries 4:2-5. November, 1913.

Questions and Projects

1. Analyze and compare the following with the American Library Association motto: "Fewer books, responsibly selected, for all the library readers, at any cost."[17]
2. A librarian has stated that the public library should provide "the best that is suited to the reading ability, interests, and habits of *every order of mind* in the community."[18] If this is true, should the library provide the *Police Gazette* and *True Stories* for those who care for nothing better? Show why, or why not.
3. Select a few books that tend toward the development and enrichment of life.
4. Select about half a dozen books which illustrate inherent permanent value.
5. What do you think of the value of lists of "best books"? Are they a help or a peril?
6. Select four or five books in a subject, arranging them in a preferential order of purchase.

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[17] American Library Association. Board of Education for Librarianship. 3d Annual Report. April, 1927, p. 173. (Worded by the chairman, Adam Strohm.)

[18] Lowe, J. A. Some aspects of public library management. Preliminary ed. 1926, p. 151.

7. Designate two books which illustrate a positive basis of selection and two which illustrate the negative.
8. Select a group of subjects and attempt to evaluate them, as suggested by Mr. McColvin, according to their relative use to humanity.
9. Select a few authors and attempt to gauge the volume of demand for each in a public library with which you are familiar.
10. Attempt to arrive, by Mr. McColvin's method, at the "representation numbers" of the groups selected in the two preceding questions.

CHAPTER IX

Aids in Selection[1]

AIDS IN SELECTING BOOKS

- Aids to be checked for new books
- Aids to be checked for old books
- Tools for the book selector
- Advice from individuals
- Visits from book agents
- Visits to bookstores
- Exhibits
- Books on approval

AIDS IN SELECTING NEWSPAPERS AND PERIODICALS

- Periodicals
- Newspapers

AIDS IN SELECTING SPECIAL MATERIAL

- Special types of books and pamphlets
- Material for use with special types of readers
- Material other than books

APPENDIX 1: BOOK-REVIEWING PERIODICALS

APPENDIX 2: AIDS IN SELECTION

A necessary part of the selection process is the actual choosing of titles from the many valuable aids. This chapter is a study of the aids most commonly used, for convenience divided into three groups: aids in selecting (1) books, (2) periodicals and newspapers, and (3) special material. The aids in selecting books cover printed helps, advice from individuals, and personal inspection. The aids in selecting periodicals and newspapers are less extensive, but they likewise include the same three kinds of helps. The aids for selecting special material group themselves around the types to be chosen; whether it is a particular form of book or pamphlet,

[1] Some instructors may wish to introduce their students to these aids in selection before taking up the study of the book itself in chapters five and six. This chapter can be inserted at any desired point in the course.

as a government document; whether it is for use with special types of readers, as books for hospital patients; or whether it is of a type other than books, as prints, films, or lantern slides.[2]

Aids in Selecting Books

Aids to be checked for new books. *Library aids* for the checking of current items for selection are of two kinds. The first kind is specifically designed to assist the medium sized and small library. Examples are: The *Booklist*,[3] the *Standard Catalog Monthly*,[4] *New York Libraries*,[5] and the *Wisconsin Library Bulletin*.[6] The bulletins of such public libraries as Boston, Brooklyn, Chicago, Cleveland, Detroit, New York, Pittsburgh, Providence, and St. Louis compose the second kind. These serve as aids incidentally to their main function of listing the new books added to these large public libraries. Libraries also can utilize the lists of new books sent out by agents and bookbinders, as by Baker and Taylor, H. R. Huntting Company, and others.

Book review periodicals can profitably be checked. Reviews appear in them at regular intervals. The publishers mail out review copies of books some time prior to the date of publication. For very important items, such as a new novel by a prominent author (e.g., Tarkington or Galsworthy), or a recognized contribution to non-fiction (e.g., Beard's *The rise of American civilization*), the newspapers and weeklies provide for a review to appear simultaneously with the release date, or very shortly after. Other reviews must take their course and be published as they are made

[2] Such amorphous material might be termed "non-book" in library parlance, by a word formation similar to "non-fiction."

[3] Published by the American Library Association, Chicago.

[4] Published by H. W. Wilson Co., New York, as part of their Wilson Bulletin.

[5] Published by the New York State Library, Albany, N. Y.

[6] Published by the Wisconsin Library Commission, Madison, Wis.

ready. The weekly reviews are more timely; the monthlies and quarterlies represent a maturer judgment.

Book reviews may be grouped into two kinds: (1) the journalistic, and (2) the critical. The *journalistic review* treats the book as a piece of news. It is informational and descriptive, but non-committal and often perfunctory. One feels that the publisher has supplied some laudatory notes which are clipped by the office boy or embellished by the literary editor. The reviewer's very neutrality gives away the fact that he has not read the book. He therefore plays safe and offends no one with a review so colorless that, as E. L. Pearson has said, it could apply to any book from the *Decameron* to *Rollo at play*. The descriptive and informational data included are often useful, however, in giving a fair idea of the contents, especially if apt quotations are added.

On the other hand, the *critical review* treats the book as a contribution to literature, science, or the arts. It is very often signed. This enables one to judge the merit of the review as a fair appraisal if it comes from a well-informed reviewer, or to allow for any bias. Very often the reviewer presents "his own idea of the subject in hand and his conception of the proper way to treat it—which sometimes is illuminating and sometimes is not."[7] Among other things, a good review "gives an adequate idea of the book's authority, an analysis of the subject matter, definite statements as to manner of treatment, bias if any, style, virtues and defects, and a comparison with other books on the same subject."[8] Reviews vary from a criticism of a single work to the comparative treatment of two or more, on to a discussion of a subject based on a group of books. This last is a common method in the literary quarterlies.[9]

[7] Bascom, E. L. Book selection. A.L.A., 1925, p. 28.

[8] Bascom, op. cit., p. 29.

[9] Examples of the journalistic kind need not be cited. Examples of the critical kind in favor with libraries for general books are listed in Appendix 1 at the end of this chapter.

Reviews in the *professional and trade papers* are limited to the books which deal with the various vocations and occupations represented there. These are of prime importance as aids in the special departments of a library, as art, technology, business, and finance; in the departmental and seminar libraries of a university, as agriculture, chemistry, education, geology, history; and in special libraries anywhere. Indeed, these are the main reliance of the specialist. Important ones are listed under special aids in chapters five and six.

As its name implies, the *Book Review Digest*[10] compiles and compresses the reviews which have appeared about a current book, prefacing the abstracts with a descriptive note. This convenient tool must perforce come late, since it is dependent on the reviews themselves, and these appear some weeks after publication. It serves for current books when selection has been deferred well past the date of publication. It is of the greatest assistance in locating reviews and gaining tabloid evaluations of books in its annual cumulations of about thirty-five hundred books a year since 1905.

Publishers' announcements are the first intimations to the public about new books. Preceding publication, these announcements take the form of preliminary reading notices, news items, and circulars. A title may have a separate broadside, or be included in a list of publications of the week, in a monthly bulletin, or in a summarized list of recent publications with comments or extracts from reviews. Some announcements are on cards of standard size (7.5 x 12.5 cm.), a title to a card, which can conveniently be used, first as information to any department in whose subject the book may fall, secondly in the Consideration file, and lastly as an order card. After publication a title is entered in the publisher's catalog, perhaps starred as a new book. Some publishers give valuable information about their books in special announcements and letters, written with due reservations by

[10] Published by H. W. Wilson Co., New York.

their library advisers. Several have librarians on their staff to aid in selecting manuscripts. This practice appeals to librarians, and a knowledge of it, or even an acquaintance with these persons themselves, is of assistance in selection. Privately printed books are also announced before publication by the mailing of a notice inviting subscriptions to the work. Sometimes this is the only condition under which the book can be advantageously secured. These publishers' announcements are examined by the selector and marked with selection symbols,[11] or sent to assistants, chiefs, or experts for consideration. They are thus among the very first aids to be checked. Publishers are glad to add libraries to their mailing lists, and conversely, librarians welcome these early announcements of new or forthcoming books. The larger libraries make a special effort to list the books announced for publication in order that they may be reviewed and ordered in advance of the publication date, and thus be ready for use when released for sale to the public.

The *book trade journals* and other similar lists record the new books as rapidly as the information is supplied to them. Almost all the larger libraries keep track of the current output by checking such a record as the *Publishers' Weekly*. Similar trade papers are published in other countries, especially in England, Germany, and France. Further information about the current American publications is obtainable through the *Catalogue of Copyright Entries,* published by the United States Copyright Office in the Library of Congress, and through the list of new books added to the Library of Congress printed in the *United States Daily*. To avoid duplication in checking, most libraries do not regularly go over more than one list. Few libraries check the monthly or quarterly lists, such as the *Cumulative Book Index,* and *Whitaker's Cumulative Quarterly*.

The *choice of aids* to be checked should be made by each

[11] See Chap. 10 for a discussion of these symbols, p. 311.

library from such as are mentioned here and others which have proved helpful. Some aids may be checked regularly, either thoroughly or partially, and some, occasionally. For *regular* checking the *Booklist* is probably the most valuable for the majority of small and medium sized libraries. It was established to perform this service and through the years it has been accomplishing the desired results. Even if a library must select and acquire some of the more popular recent books before they are entered in the *Booklist,* it must still check this list for non-fiction and for less pressing titles which may have been overlooked. Indispensable as it is to the smaller library, and suggestive as it may be to the medium sized, the *Booklist* becomes less necessary though always useful to a library which aims at buying the recent books more quickly and at covering a wider range of subjects in greater minuteness than can smaller libraries. For this library a regular checking of a book trade journal, such as the *Publishers' Weekly,* is supplemented by publishers' announcements and a selected list of review periodicals and newspapers. Confirmation is secured through the *Book Review Digest,* which may also be selected by a library for regular checking in addition to or in place of the *Booklist.* It lists a few more titles each month; the *Standard Catalog Monthly* lists considerably less. Local lists, such as the *Wisconsin Library Bulletin,* should be checked regularly as supplementary information.

For timeliness in supplying the information desired through reviews, the *New York Times Book Review* and *Books* of the *New York Herald-Tribune* seem to take the lead, closely followed by the *Saturday Review of Literature.* The *Booklist* and the *Book Review Digest,* being monthlies, cannot furnish reports on new books as quickly as the weeklies. The *Standard Catalog Monthly* is a well-considered selection from the *Digest.*

Partial checking is done chiefly in the special departments

of a library or in any special library limited in scope. As an example, a department of music may check only the music section of the *Catalogue of Copyright Entries.*

Occasional checking is done as various other reviewing periodicals come to hand, or as the bulletins containing lists of new books arrive. The object is to make sure that all the desired fish have been caught both in the regular seine and in the drag-nets cast in other places.

Special libraries find printed bibliographies of little use. Their aids must be very strictly up to the minute. Hence they rely on publishers' advertisements and circulars, on price-lists of current material issued by government and other offices, on references in newspapers and magazines, and similar news of the moment. Only occasionally do they need to refer to reviews and annotated aids.

Aids to be checked for old books. Titles for older books crop up in four ways: through bibliographies, through casual or purposeful reading, through sales catalogs and lists, and through the recommendations of readers.

Bibliographies are the main reliance for the selector who must choose a book not in the library. Bibliographies are of many types, but three stand out as important: general, special, and national trade lists. These last are considered as tools and are discussed a few pages further on.

A general bibliography covers a wide range of subjects. It is one of the first aids consulted when a selector wishes to supply one or more titles. Typical for this purpose is the *A.L.A. catalog 1926.*[12] This is a basic list of over ten thousand books in print, grouped by subject and annotated. It is more than a selective cumulation of the *Booklist,* since it includes the standards and the best books still in print. It replaces but does not entirely supersede the previous *A.L.A. catalog 1904,* with its two supplements, as well as the annual

[12] Edited by I. M. Cooper. A.L.A., 1926.

Booklist books.[13] This last is a selection of about 250 titles, out of the year's recommendations in the *Booklist,* and may be considered as the annual supplement of the *A.L.A. catalog.* An example of another general bibliography of value to librarians is Sonnenschein's *The best books.*[14] This is called "a readers' guide" and is the standard long list, covering about one hundred thousand books in all subjects with occasional brief annotations. Another annotated and classified guide to the best books in all departments of literature is *Standard books.*[15] This is not as extensive as Sonnenschein, but the notes are fuller. A useful list for the smaller libraries is the *Buying list of books for small libraries,*[16] which annotates 1750 books for first purchase. Similar in purpose but more extensive in scope, with twenty-six hundred titles, is the *Standard catalog for high school libraries.*[17] This is helpful for school, college, small, and branch libraries. Items for first purchase are marked and it is very full for pamphlets, pictures, and special material. The *Standard catalog for public libraries*[18] is taking its place as a selection aid of first importance. When completed another basic list of over twelve thousand titles will be available. Because its viewpoint

[13] All of the fifteen thousand titles in the Catalog of 1904 and its supplements could not be comprehended in a list kept down to 10,295 (the number in the 1926 edition). Hence the selector may need to refer back to these earlier lists for their five thousand additional selected titles.

[14] Sonnenschein, W. S. The best books. 3d ed. Putnam, 1910+. Four volumes published; to be complete in five volumes.

[15] Published by Thomas Nelson and Sons, London, 1910-14. 4v.

[16] Pope, M. H., comp. 4th ed. A.L.A., 1925. (5th ed. in preparation.)

[17] Standard catalog for high school libraries; ed. by Zaidee Brown. Pt. 1. Wilson, 1926, and annual cumulative supplements.

[18] Published by the H. W. Wilson Co., New York. Five volumes are out (1929): Fiction, Biography, Social Sciences, Fine Arts, and History and Travel. The remaining three sections are to be issued in the following order: Natural Sciences and Useful Arts, Literature and Language, and Philosophy and Religion. The plan is to keep each section up to date by annual supplements, with a revised edition at intervals of three or four years.

is chiefly British, *Books that count; a dictionary of useful books*[19] is not particularly useful to American libraries for its six thousand entries. Useful aid is also to be gained from the printed catalogs of large libraries, such as the Carnegie Library of Pittsburgh, the Peabody Institute of Baltimore, and the British Museum. The *Bookman's manual*[20] should not be overlooked in listing general bibliographies as an aid in selection.

Of general bibliographies of national scope a few should be remembered in selecting titles, since they were compiled to aid the bibliophile in his search for desirable books. The basic rivals are Brunet's *Manuel* and Grässe's *Trésor;* for England the field up to 1834 was covered by Lowndes; in France the records are included in the work of Quérard, and selected lists are by Vicaire, and Federn; in Germany a selected list is *Deutscher literaturkatalog.*[21]

A special bibliography is the chief resource of the selector in choosing a book on a particular subject.[22] It is important for the selector to be familiar with the chief subject bibliographies in separate form. The more important ones are recorded in Mudge's *Guide to reference books,*[23] beginning with Rand, *Bibliography of philosophy and psychology* and running through the scientific ones (such as Bolton's on Chemistry) to the annual *Bibliotheca philologica classica.* Comments on the chief subject bibliographies which are of assistance to the selector and order assistant are to be found in Van Hoesen and Walter's *Bibliography.*[24] Bibliographical

[19] Gray, W. F. Books that count; a dictionary of useful books. 2d ed. Black, 1923.

[20] Graham, Bessie. Bookman's manual. 3d ed. Bowker, 1928.

[21] Full titles with descriptive notes of these books are given in Mudge, I. G. Guide to reference books. 5th ed. A.L.A., 1929, p. 283, 290, 296-97, 299.

[22] Some of these special aids are already listed under the subjects treated in chapters five and six.

[23] Mudge, op. cit.

[24] Van Hoesen, H. B., and Walter, F. K. Bibliography. Scribner, 1928, p. 46-208.

references also appear in books and at the end of articles in cyclopedias and other reference works. The selector must also avail himself of the less obvious sources. For example, one library wished a copy of every book written by Anthony Trollope, and the most complete list of titles was drawn from his life in the *Dictionary of national biography*.

Purposeful reading by the selector or an assistant interested in a subject may produce a crop of titles. This has already been suggested[25] as one means of developing the resources of the library and of strengthening weak points. It is an excellent way to develop a subject collection. An even more exacting task is to work through a volume with extensive bibliographies, or an annotated and classified bibliography, checking carefully and evaluating each item for possible addition to the library.

Books for sale are frequently listed in the trade and library journals and review periodicals. In addition to the second-hand and auction catalogs, these offers may furnish an opportunity to pick up a desirable item.

Gifts of old books are frequently offered to a library in list form, or the books themselves may be brought to the library for handling. It is a difficult selection task to evaluate these books, but it is more easily done with the books in hand, as if they were on approval. The selection problems here are to decide whether to add the book at all, whether to add a better copy than the one on the shelves, or whether to add another edition.[26]

Tools for the book selector. A working reference library is a necessity for the selector. Because his work precedes but is closely allied with the order routine, especially in the verification of bibliographic details (publisher, date, and price), such a library is located generally where it is easily accessible to both the order and selection assistants.

[25] See Chap. 4, p. 68-69.

[26] The handling of gifts is discussed in more detail in Drury, Order work for libraries, Chap. 6, p. 128-140, under Acquisition by gift.

The tools develop naturally out of the aids. The publishers' announcements are succeeded by their catalogs. These should be kept in alphabetic order for reference, especially those which are not in or which supplement the *Publishers' trade list annual* (for the United States) and the *Reference catalogue* (for England). The book trade journals should also be on file in the order department. But the book review periodicals, together with the library aids (the bibliographies and the catalogs), are best kept with the main reference collection and supplementary to the card catalog. They should not be forgotten, however, just because they are not in sight. Duplicates of some, like the *A.L.A. catalog 1926,* the *Standard catalog* volumes, and the *United States catalog . . . 1928,* may well be in both places.

The *national book trade bibliographies* are the chief working tools for ordering books, and those which a library owns should be arranged for convenient consultation. In addition to the trade journals already mentioned and the publishers' catalogs, the annual lists of books published in a country should be on file. Examples of these are the *Cumulative Book Index* for the United States (which changes its name to the *United States catalog* with the last monthly cumulation), the *Annual English catalogue of books,* or *Whitaker's Cumulative book list* (last quarter) for England, and similar annuals for other continental countries.

These are the current lists to supplement a consecutive established series of a national trade bibliography which the publishers and booksellers support. For the United States the modern series began in 1876 with the *American catalogue of books.* This ceased in 1910 and the *United States catalog . . . 1912* with its supplements supplies the record. The cumulated volumes (1912, 1912-17, 1917-21, 1921-24 and the annuals 1924-27) should not be discarded because of the publication of the gigantic *United States catalog . . . 1928;* they are necessary for the record of books published during the

years 1910-27, because the 1928 edition, huge as it is, lists only books *in print* on January 1, 1928. For England the record is complete with the *English catalogue of books,* 1801+. For France, the *Catalogue général de la librairie française,* 1840+ gives the data. In Germany a reorganization took place in 1910, and the present record is in the *Deutsches bücherverzeichnis,* 1911+. Prior to 1910 there had been rival bibliographies. Of these the three best known were by Kayser, Heinsius, and Hinrichs. So for every important country there is a bibliographic series available for old, recent, and current publications.[27]

The records of publications of a hundred years ago were compiled in the early days of trade bibliography, and they tended toward a brief entry—a line to a book—and included only available titles. For America, Roorbach's *Bibliotheca Americana* covers 1820-61, and Kelly's *American catalogue of books,* 1861-71. Evans is attempting to bridge the gap from the first printed book in 1639 to 1820 in his *American bibliography,* but will not record any after 1800. Sabin's famous *Bibliotheca Americana* ambitiously attempted to list all publications printed not only in, but also about, America. It is now happily being continued past "Smith, H. H." where it halted for thirty-five years. Similar records of early publications of a country may be illustrated by the following for England: Watt, *Bibliotheca Britannica,* published 1824; and Lowndes, *Bibliographer's manual of English literature,* published 1858-64; and for France: Quérard, *La France litté-*

[27] A satisfactory list is Mudge, Guide to reference books, op. cit., p. 286-309. The important ones are listed in Minto, John. Reference books. Lond., Library Association, 1929, p. 5-16. The sequences of the various national series are well set forth in Van Hoesen and Walter, op. cit., Chap. 10, p. 209-38, full data on p. 476-84. A list for library school use is New York State Library, Selected national bibliographies. Ed. 3. 1915. (Library School Bulletin No. 38.) A short list is in Arnett, L. D. Elements of library methods. Stechert, 1925, p. 101-05. A well-arranged list is Peddie, R. A. National bibliographies. Grafton, 1912.

raire and its continuation, *La littérature française contemporaine,* which together cover 1700-1849.

Second-hand catalogs[28] should be checked over as soon as received. Any delay may mean that an item is sold before the order arrives. A delay of a week reduces the chances 50 per cent, and in a month the list may be valueless as a sale catalog. Of course an item may not have been sold even after several months, or the dealer may be able to supply another copy.

A file of classified second-hand catalogs is a convenient tool. After a catalog has been checked and any items ordered, a classification number may be written in the upper left corner with colored pencil or ink. Libraries which use the Decimal classification may limit themselves to the first three figures, those which use the Library of Congress, to the first two letters, omitting any figures; or the color-band system may be used.[29] Then the catalogs are shelved near the order department by the general class number, or put in pamphlet boxes, or placed in a vertical file. Every few years the file should be weeded out and those catalogs which are quite out of date, or superseded, should be discarded. A very occasional catalog may prove to be of such value that it should be added to the library as a bibliographical contribution. In this case it is sent through as a gift, and cataloged.

Auction catalogs also should be checked over shortly after receipt. The date of sale is usually within a week or ten days. The haste with which a second-hand catalog must be handled does not apply as greatly to auctions, but there is a

[28] A "second-hand catalog" seems to be library parlance for a catalog of second-hand books. The procedure of ordering from them is discussed in Drury, Order work for libraries, Chap. 3, p. 45, under Sales catalogs.

[29] See Dana, J. C. The color-and-position method of filing pamphlets . . . and other material. (Modern American library economy series), Wilson, 1918. Also briefly explained in his Library primer. Library Bureau, 1920, p. 146-48.

deadline to be watched for.[30] Small and medium sized libraries can make little or no use of auctions in selecting or ordering books. The items offered are of such a nature and price as to preclude purchase and the yearly subscription price for the catalogs does not warrant the expense. Old auction catalogs of miscellaneous lots have little value, but the sales of important libraries, or collections on special subjects, furnish lists and even bibliographies of considerable reference interest. Examples may be cited of the Brinley and Hoe libraries; and the J. Chester Chamberlain catalog of first editions of American authors to which notes of bibliographic value were attached. Auction catalogs have a further value in that they are indexed at the end of the year in the American and English *Book-prices current.* Books which have sold at a good figure (formerly $5 or more, now $10 or higher) are again listed in the cumulated indexes such as Livingston, *Auction prices of books* and the *Index* covering a series of years to *American book-prices current.* Books to use in finding editions and prices are listed in Mudge, *Guide to reference books.*[31] These aids should be at hand with the trade bibliographies in the order department. The auction catalogs themselves may be filed by subject or by the names of the auction houses. Sometimes a year's file is bound together. Very notable auction catalogs frequently have the sale price entered beside each item by one who followed the sale. Such memorable catalogs are classified and cataloged in the library as a book.

Advice from individuals. *A state library commission* may be turned to for advice in the matter of selection. *Fellow librarians* may be consulted, especially in connection with a subject in which they have made a study or in which their

[30] The procedure of ordering from auction catalogs is discussed in detail in Drury, Order work for libraries, Chap. 3, p. 49, under Sales catalogs.

[31] Mudge, op. cit., p. 283-86, 289-90, 294, 298, 300.

library has specialized. *Experts* in the city and elsewhere are another source of advice. Sponsors for knowledge are being sought out in the larger cities and throughout the nation. It is almost certain that someone, somewhere, is acquainted with a matter and has intimate and reliable knowledge. The difficulty is to locate him. Local assistance of this kind is most frequently available from teachers, ministers, and industrial experts, but there are also many individuals with hobbies whom it is worth while to know about, and of whom a list may be kept.

Visits from book agents. Agents who call at the library are of three kinds: representatives of publishers, representatives of dealers, and agents for subscription works. All have information to impart in addition to a desire to make friendly contacts which will lead to sales. It is generally quite worth while to grant an interview and to gain the knowledge. Some librarians, however, believe all such business should be by correspondence, and so advise all who seek a hearing.

Publishers have their representatives who tour the booksellers. When they visit a library, which is only infrequently, the call has some special purpose which makes it significant. Certain things can be secured only through the publisher's agent, such as the financial business services. A few publishers whose books have large sales to libraries send their representatives on rather systematic visits. Thus is good will created. Exhibits of books by publishers are mentioned below. All opportunities to become acquainted with a publisher's line should be welcomed by the selector.

Dealers in books, especially library agents, call on their old customers and pay their respects to prospective new ones. This is especially the case with dealers in foreign countries who wish to establish relations with American libraries. They usually make special offers of books for sale, and they may also tender inducements for instituting trade connections. It is not only courteous but it may prove to be profitable to

listen to what they have to say. Representatives of dealers in remainders may offer some worth while bargains.

Subscription agents, however, are generally anathema. They are welcomed in scarcely any library. Their visits may be cut short by various devices, such as talking to them in the lobby and on foot instead of bringing them to the office and letting them establish themselves in chairs. It is almost always possible to control the interview by limiting the time to five minutes or so, by indicating what is worth while for the library to consider and what is doubtful, by having the information, circulars, and subscription blank left for consideration at a convenient time (always over night at the very least), and by agreeing to order through the mail in the usual way.[32] Agents should not be turned away summarily without a hearing, but the interview should be for information purposes. Sometimes this is the only way to learn of a set of real importance, and as such it is one of the aids in book selection. The agent will wish to return next day for the decision. It is then that a library committee on purchase or a committee on subscription books become life-savers, for a doubtful decision can be further delayed until investigation can be made. In any case, the selector should insist upon time to reconsider the matter at leisure and undisturbed. He should never sign any contract until he has had a chance to look over and know what he is signing. Many an undesired work has had to be kept because the librarian thought it was coming "on approval." Agents have insidious methods of approach but should be treated courteously. One may wish to purchase after all; again, one may not. So, by promising in good faith to consider with care and to mail the order, one satisfies one's self and generally disposes of the agent. If it seems at all probable that the work may be bought, it may be sent on approval for examination. Every agent offers to do

[32] Criteria for judging subscription books are discussed in Chap. 7 of this textbook, p. 220-23.

this anyway. It should be allowed to come, however, only when one is fairly sure of wanting it.

Visits to bookstores. Further assistance in selecting may be gained by visiting the stores which sell books. Bookstores are of two kinds: those which sell the new books and those which handle the old or second-hand books.

New books are stocked rather generously in bookstores in the larger cities. Frequent visits to these give opportunity to see and handle the very items concerning which reviews have been read. Other desirable new items may also be discovered. If the dealer is one from whom books are regularly purchased, approval items are selected on these visits. Visits to other local dealers may disclose an occasional bargain in the way of reviewers' copies or remainders. When visiting a store for the first time, the selector should observe some things beyond a general impression. For example, the size of the stock, the specialties developed, the arrangement of the books, any outstanding features. Knowledge of these details is helpful in examining the books and in determining the usefulness of the store to the library.

Visiting the stores is comparable to shopping in town versus buying from a mail order catalog. There are advantages and defects in both methods. The best feature of shopping is that the books themselves are seen and examined. This saves time in checking printed aids or in trying to base a judgment on reviews. Sometimes the frank honest advice of a reliable store assistant is of value. The bad features are the necessity of deciding quickly and without due consideration, the great possibility of duplication, and the irregularity of records involving extra paper work. If items selected can all come to the library on approval, these objections are in part obviated. Taking it by and large, the visits to bookstores for new books are valuable chiefly for information, and not for the actual selection of specific titles. Notes made during the

visit may be checked over later in connection with the making up of an order.

Second-hand bookstores are tempting places. The selector, however, should know well his own library resources or be armed with a list of wants before attempting to buy off the shelves or over the counter. Local second-hand stores are generally willing that items selected should be subject to return if found to be already in the library. Out of town stores are not likely to do this even if the library bears the expense of return. Special sales in both new and second-hand stores frequently make a visit worth while because of the favorable prices. It is, however, the chance or out-of-the-way item which is most likely to be picked up in such a visit. In picking up items in this way a special watch must be kept to insure that sets and runs in more than one volume are complete.

Exhibits. Another aid for the small library is the exhibit of books at local and state library meetings. Lacking facilities to have books sent on approval or to visit good-sized bookstores or even to have the usual aids of review or trade journals, the small library is handicapped in the selection of current books. The state library commission or one of the larger libraries can generally arrange to exhibit the best of the season's output; or to show books in a particular subject, or of a certain type, as for children, or finely illustrated standards. Publishers occasionally exhibit at state and even local library meetings. Exhibits at the conferences of the American Library Association may be more extensive, and may include the entire line of a publisher, with a representative on hand. To gain knowledge of what the publishers have to offer is one of the many incidental benefits of library meetings. Publishers may also exhibit their full list of new books in a local bookstore. Those who publish school books frequently exhibit in connection with teachers' institutes.

Books on approval. A very decided aid in the selection of books is to have them sent on approval. This method is meeting with high favor in all the larger libraries, and in other libraries near large cities—or where the transportation cost is not excessive. It is especially satisfactory for fiction which must be read before adding, for an expensive work whose point of view must be ascertained, and for specialized material of all sorts; indeed, it is helpful in selecting all books. The result is that as many as possible of the current publications are being received on approval, and evaluated for the use of the library.[33] The libraries like books on approval; the bookdealer usually does not. Consequently each library must make its own arrangement with its agent.

Aids in Selecting Newspapers and Periodicals

Periodicals. A library faces the same problem of selecting the new and the old among the magazines and papers as among the books. Hence there is the dual contingency of selecting new titles and of buying or filling in back sets.

Current periodicals run into the thousands. Their selection with a limited budget is one of the library's most difficult problems. The lists of periodicals issued in the various countries may be found in Mudge's *Guide to reference books.*[34] Examples are: for America, Ayer's *Directory of newspapers and periodicals,*[35] and Severance's *Guide to the current periodicals and serials of the United States and Canada;* for England, Willing's *Press guide;* for France, *Annuaire des journaux;* for Germany, *Deutscher zeitschriften-katalog.* All these have subject indexes so that titles may be selected on any particular topic.

The small library is aided in choosing current magazines

[33] The handling of books on approval is treated in Chap. 10 of this textbook, p. 308 and 314.

[34] Mudge, op. cit., p. 18-24.

[35] New title, 1930+. Continues Ayer's American newspaper annual.

by Walter's *Periodicals for the small library.*[36] A larger list may be selected from those indexed in the *Readers' Guide* and its companion series.[37] All these are listed in Clark, A. W., *Checklist of indexed periodicals.*[38] Another useful list is Phelps, E. M., *Periodicals of international importance.*[39] A sample copy of a new periodical often brings its establishment to the attention of libraries. This should be referred to the proper person for a reliable opinion on its value and use. Its popularity may also be tested by placing the copy on the reading room table. If not subscribed for, the copy may join the collection of odd numbers which is usually kept in alphabetic order for quick reference among the duplicates. Births and deaths of periodicals receive the special attention of several subscription agents. These vital statistics are recorded for library reference as in the quarterly *Bulletin of Bibliography.*[40]

Older periodicals run into the tens of thousands. The *Union list of serials in libraries of the United States and Canada, 1927*[41]—the most comprehensive list of its kind ever published—gives bibliographical data concerning 75,000 periodicals published throughout the entire world. It also indicates the libraries in America in which files may be found. Other union lists, as for Boston, Chicago, and Philadelphia, also identify titles. The volume listing *Periodical publications* in the British Museum *Catalogue of printed books* is also a help. The very vastness of the field, as shown in these bibliographies, makes selection difficult. Cooperation among librarians is becoming increasingly necessary and the founda-

[36] Walter, F. K. Periodicals for the small library. 5th ed. A.L.A., 1928.

[37] Published by H. W. Wilson Co., New York.

[38] Clark, A. W. Checklist of indexed periodicals. Wilson, 1917. o.p.

[39] Phelps, E. M. Periodicals of international importance. Wilson, 1927.

[40] Published by F. W. Faxon Co., Boston.

[41] Published by H. W. Wilson Co., New York.

tion is laid in the *Union list*. Other similar lists have been projected and a checklist of the serial publications of foreign governments is now being compiled (1929).[42]

When it becomes necessary to buy a back set of a serial, the larger public libraries and the university libraries are interested in lists by subject. They therefore refer to such exhaustive compilations as Bolton, *Catalogue of scientific and technical periodicals, 1665-1895*;[43] the lists of periodicals covered by the various abstract journals, such as *Chemical abstracts*, the periodicals listed in the *Index-catalogue*[44] of the library of the United States Surgeon-General's office, and the *Catalogue of technical periodicals*[45] issued by the Engineering Societies' Library. The *World list of scientific periodicals*[46] listing 24,128 titles of those published 1900-1921 is by no means a satisfactory catalog, in that its bibliographical data are so meager. It is only a checklist, but even as such, the form of entry does not accord with the accepted *Catalog rules*,[47] of the American Library Association and the (British) Library Association. With the bibliographical data in hand, back sets of periodicals are sought from dealers who specialize in them. They must be secured in much the same way as out-of-print or second-hand books.[48]

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[42] American Library Association Bulletin 23:131. A.L.A., June, 1929.

[43] Published by the Smithsonian Institution, Washington, D. C.; see Mudge, op. cit., p. 24.

[44] See Mudge, op. cit., p. 149.

[45] See Mudge, op. cit., p. 23.

[46] See Mudge, op. cit., p. 24.

[47] Published by the American Library Association, Chicago, 1908. A statement concerning the form of entry used is given by the editor of the World List in a paper printed in the Proceedings of the 52d annual conference of the Library Association: Smith, W. A. Towards union cataloguing in science; The World list of scientific periodicals. Library Association Record, Supplement to n.s., v. 7, no. 28, p. *30-*34, December 1929.

[48] Methods of doing this are pointed out in Drury, Order work for libraries, Chap. 2, p. 17, under Agents for out-of-print books, and p. 27, under Orders for old books.

Newspapers. Aids in the selection of newspapers are not common. In order to select a representative list, the selector is often obliged to lay under contribution the local editors or other persons familiar with the newspaper world. A suggested list of fifteen typical American papers is given in Walter's *Periodicals for the small library.*[49] The problem is distinctly a local one, and fixed aids can hardly help in its solution. Lists of papers are to be found in the periodical annuals already mentioned, such as Ayer, Willing, and others.

Aids in Selecting Special Material

In addition to books and periodicals, there is much other material to be selected for a library. For almost all the varied types, aids are available in one form or another. Some are quite completely provided for, but others lack adequate helps. In general, the fundamental aids are indicated here with the supplements, if any, which bring the list of older books up to date.

This material may be grouped as (1) special types of books and pamphlets, such as reference books and government documents, (2) material for use with special types of readers, such as children, foreigners, the blind, and hospital patients, and (3) material other than books, such as maps, prints, sheet music, rolls, records, films and slides.

Special types of books and pamphlets. Two of the chief types of books are reference material and public documents. Pamphlets are also treated differently according to grades of importance. Some become books without question, others become reference material, and still others belong to the ephemera, to be discarded when they have served their purpose.

Reference books are adequately covered in Mudge's *Guide*

[49] Walter, op. cit., p. 83.

to reference books, and Minto's *Reference books.*[50] Reference books are also indicated in the library aids mentioned, and in most of the other aids.

Government documents[51] of the United States are listed in the various series issued from the office of the Superintendent of Documents. The basic schedule is the *Checklist of United States public documents 1789-1909,* issued in 1911. This is supplemented by the *Document catalogue* as far as it is issued and then by the *Monthly Catalogue* of United States public documents. Current convenient aids, in addition to the *Monthly Catalogue,* are the *Weekly List of Selected United States Government Documents,* which is alphabetic by subject, and the price lists of the new publications issued for many departments and bureaus, as the Bureau of Standards, the Geological Survey, issued by the Superintendent of Documents, and the *Lists of publications* of the Office of Education, the Department of Agriculture, and the Library of Congress. For advice on the selection of United States documents, various pamphlets by J. I. Wyer are of great assistance, such as his *Government documents (federal, state, and city).* Suggestions are also to be found in the books by Clarke, Everhart, and Swanton. Selected titles appear in the library aids, as in the *Booklist,* the *Book Review Digest,* and the *Standard catalog* volumes. *State documents* have a basic list in Bowker's *State publications,* issued in four volumes, 1899-1909. A useful aid is Reece's *State documents for libraries,* 1915. These are supplemented and kept up to date by the *Monthly List of State Publications* issued by the Library of Congress.

[50] Mudge, op. cit., and Minto, John. Reference books. Lond., Library Association, 1929. Until 1930 Miss Mudge's annual summary of the new reference books of the previous year appeared in the January issues of the Library Journal. The summary for 1929 will be issued by the A.L.A. as a supplement to her Guide.

[51] Bibliographic data concerning all the titles in this paragraph are given in Mudge, op. cit., p. 273-79, and are therefore not repeated here. See also Van Hoesen and Walter, op. cit., p. 188-92.

Pamphlets are located in a variety of ways. Many are listed with the books in trade bibliographies. Others are noted in such journals as the *Publishers' Weekly* in the "Weekly record of new publications" and the *Cumulative Book Index*. In the *Booklist* a special list appears in alternate numbers. Others are located in periodicals and other current references, especially the library periodicals and commission bulletins. In the *Standard catalog for high school libraries*[52] special mention is given to pamphlets under most of the subjects. An extremely useful list of pamphlets obtainable free or at low cost is in *Enriched teaching of English in the high school* compiled by Woodring and Benson.[53] The *Survey*[54] and the *Public Affairs Information Service*[55] mention many associations which are possible sources of pamphlets. An extensive list, compiled by Mary J. Booth,[56] before the war, is now out of print and out of date; revisions have been limited to geographical material.[57]

Material for use with special types of readers. Many libraries have organized departments which give special attention to certain groups of people. Aids for a few of these departments have been indicated in chapters three, five, and six. Some other groups are mentioned here—children, foreigners, and those in hospitals.

Books for children have long received special attention. Among the more complete aids may be mentioned the *Chil-*

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[52] Op. cit. See footnotes 17 and 59 in this chapter.

[53] Woodring, M. N., and Benson, R. T. Enriched teaching of English in the high school. Teachers College, Columbia University, 1927. Similar material is mentioned in companion books on Science and Mathematics, 1928.

[54] Published weekly in New York.

[55] Published monthly at 11 West 40th Street, New York.

[56] Booth, M. J. Lists of material which may be obtained free or at small cost. A.L.A., 1915, o.p.

[57] Booth, M. J. Material on geography which may be obtained free or at small cost. Ed. 4, rev. The compiler, Eastern Illinois State Teachers College, Charleston, 1927.

dren's catalog,[58] *Standard catalog for high school libraries,*[59] Pittsburgh Carnegie Library, *Catalogue of the books in the children's department,*[60] Terman and Lima, *Children's reading,*[61] and the two companion volumes issued by the American Library Association—*Graded list of books for children,* 1922, and *Books for the high school library,* 1924.[62] In addition to these the *A.L.A. catalog 1926* has a special section devoted to children's books, and such books as Fay and Eaton[63] have fairly comprehensive lists. The current output is evaluated in the *Booklist,* the *Standard Catalog Monthly,* and the *Book Review Digest.* The aids in the selection of children's books are treated more fully in other textbooks in this series.[64]

Books for foreigners are needed not only in the modern languages taught in schools and colleges, but in the other languages of the modern world. In one library books in twenty-eight languages are circulated. In Mudge's *Guide to reference books*[65] the fundamental national trade bibliographies in the main modern languages are recorded, as well as the annuals which bring the lists up to date. These exhaustive records are of great value to the university and reference libraries, but they do not help the smaller public libraries in supplying recent and current literature to the foreign groups in the neighborhood, such as the Italians, Greeks, Poles, and

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[58] The children's catalog. Ed. by M. E. Sears. (In the Standard catalog series.) 3d ed. Wilson, 1925.

[59] Standard catalog for high school libraries. Ed. by Zaidee Brown. Wilson, 1926-28. 2 pts., and annual cumulative supplement, 1926-28.

[60] Catalogue of the books in the children's department. 2d ed. Pittsburgh, Carnegie Library, 1920. 2v.

[61] Terman, L. M., and Lima, Margaret. Children's reading. Appleton, 1926.

[62] Revised editions of both are in preparation.

[63] Fay, L. E., and Eaton, A. T. Instruction in the use of books and libraries. 3d ed., rev. Faxon, 1928.

[64] Power, E. L. Library service for children. A.L.A. (In preparation.) Fargo, L. F. The library in the school. A.L.A., 1930.

[65] Mudge, op. cit., p. 296-309.

others. It is even more difficult to find titles in the minor languages of central Europe.

To meet this situation, the American Library Association is now providing annotated lists of books in a series entitled Library Work with the Foreign Born. Lists of books for immigrants from Poland, Italy, Greece, Germany, and Sweden are already published, and more are projected. Older *Foreign book lists* published by the American Library Association, now out of print, show selected titles of French, Scandinavian, Hungarian, and Russian books. A useful list is *Easy books for new Americans with a reading list for Americanization workers.*[66] Occasional lists appear in the *Booklist,* and additions of foreign books are printed in the *Bulletin* of the Carnegie Library of Pittsburgh, and in other library bulletins, as Providence. A scholarly review quarterly commenting on foreign books, entitled *Books Abroad,* has been issued since 1927 by the University of Oklahoma at Norman, and is distributed gratis to libraries which request it.

When one gets outside the more common languages, the difficulties increase. How are titles to be found? And how are the books to be located? Dependable book dealers and well-informed readers who come to the library can be used to advantage for advice as to titles. And when available sources are located, as foreign reviews and papers, these should be checked with some regularity. A personal acquaintance with the people desiring books, a personal contact with teachers of foreign languages, a knowledge of the literature of the language and of bibliographical aids, all help the selector in choosing titles. Good expert assistance is hard to get; even more difficult is it to obtain the books. Dealers in America are hard to find, those abroad are hard to reach; the stock of books is small and goes out of print quickly. Some of these obstacles in selecting and securing foreign books have been smoothed out by the American Library Association

[66] A.L.A., 1927.

Committee on Work with the Foreign Born through their pamphlet, *Reading service to the foreign born,* 1929. This gives "Lists for Americanization workers" and "Dealers in foreign books" and thus lays the basis for further service. Cooperation with other libraries which have the same problem makes the way easier. State library commissions, as in Massachusetts, have given special attention to the supply of foreign books, and have incorporated them in traveling library collections. This is of great assistance to the smaller libraries.

Books for hospital patients and convalescents have received new attention since the war. The fundamental list is Jones's *The hospital library.*[67] Prior to this appeared Margery Doud's useful list, *500 books for hospital patients,*[68] and, more recently, in 1926 the Medical Service of the U. S. Veterans Bureau issued a list called *First 500 books for a hospital library,* to which supplements are being issued. Many years ago the New York State Library issued lists for hospital libraries. Books for prisons and jails may be selected from these same lists. No recent compilation has appeared since the New York State Library fiction list for prison libraries in 1916. It was hoped that the year's demonstration (1929-30) in the Massachusetts prisons under the American Library Association Committee on Institution Libraries would result in a selected list of books for prison libraries, but circumstances caused the study to be discontinued before this could be attained.

Material other than books. Helps for the material in the limbo between books and museum objects are not easy to locate. A few of the more important are mentioned here.

Maps of the past are listed in the bibliographies issued by the Library of Congress. Some of the chief of these are

[67] Jones, E. K. The hospital library. A.L.A., 1923.

[68] Doud, Margery. 500 books for hospital patients. St. Louis Public Library, 1919.

recorded in Mudge's *Guide to reference books.*[69] Maps are also recorded in the publications of libraries having special map collections. Frequently a second-hand catalog will list a group of maps for sale, while some of the rarer maps may be offered at auction. Current maps are listed in the catalogs of the map publishers. Arranged alphabetically, the principal firms in America are Cram, Denoyer-Geppert, Hammond, Nystrom, and Rand-McNally. Of English publishers, Bartholomew, Johnston, and Philip are among the best known. Of the German houses mention may be made of Perthes of Gotha and Velhagen of Bielefeld. The Michelin and other road maps for motorists in Europe are listed in such books as *A satchel guide to Europe.*[70]

Prints are procurable from publishers and dealers. They issue catalogs from which selection can be made. Some representative firms and institutions are mentioned in Frebault's *The picture collection*[71] and in the *Standard catalog for high school libraries,*[72] by Zaidee Brown.[73] Not only may prints be purchased from firms, but it is possible also to develop a picture collection by cutting prints from discarded books and magazines, from railway and steamship guides, and from similar material as it comes to hand. Books may even be purchased with the intention of removing the pictures for the print collection. Copies of the *National Geographic Maga-*

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[69] Mudge, op. cit., p. 252.

[70] Rolfe, W. J. A satchel guide to Europe. Rev. and enl. by W. D. Crockett, 49th ed. Houghton, 1929, p. 541-45.

[71] Frebault, Marcelle. The picture collection. (Modern American Library Economy ser.) 4th ed. [of J. C. Dana's pamphlet, 1917]. Wilson, 1929, p. 73-76.

[72] Standard catalog for high school libraries; ed. by Zaidee Brown. Wilson, 1926-28. Pt. 1, and supplement 1926-28.

[73] In addition to the dealers given in these two lists, mention may be made that large colored reproductions of paintings may be secured from such firms abroad as Fratelli Alinari in Florence, and Gaetano Pedo, 130 Via Sistina, in Rome. All important museums besides those listed have post card pictures of their important art objects.

zine or the *Mentor* in its earlier format may be used for this purpose.

Music which is not in book form includes sheet music, piano rolls, and phonograph records. As indicated in previous chapters,[74] it requires acquaintance with music itself, as well as composers, publishers, and dealers, to select extensively in this subject, and this comes only by study, training, and experience. The best list to begin with is in McColvin's *Music in public libraries*[75] in which the information is clearly presented. A few bibliographies of music are listed in Mudge's *Guide to reference books.*[76] Especially complete is the *Catalogue of the Allen A. Brown collection of music.*[77] A useful list for the small and medium sized library, but for one year only, is "Music books and scores 1927," recommended by Gladys Caldwell in *Booklist books 1927.*[78] A helpful list in selecting song books is the classified bibliography in Sears's *Song index.*[79]

The catalogs of the makers of rolls and records furnish libraries with lists from which to select, but beyond them few aids have been developed. One of the few attempts at selection was the department which appeared monthly for a time in the *Outlook* entitled *Rolls and discs*, edited and annotated by Lawrence J. Abbott. A prize selection of phonograph records was given in *Scribner's Magazine*[80] for July, 1927, under the title "One hundred records by American composers." The English have gone further than Americans in making critical choices among the records. Since 1923 a periodical called the *Gramophone* has been published in Lon-

[74] Chap. 3, p. 46; Chap. 5, p. 106.

[75] McColvin, L. R. Music in public libraries. Grafton, 1924.

[76] Mudge, op. cit., p. 168.

[77] Issued by the Boston Public Library, 1908-16, 4 v.

[78] Booklist books 1927. A.L.A., 1928.

[79] Sears, M. E. Song index. Wilson, 1926. (Indexes over 12,000 songs in 177 song collections.)

[80] Scribner's Magazine 82:130 g-i in the Club Corner. July, 1927.

don, in which a selection is made of the records issued by Columbia, Brunswick, and other makers. Wilson's *Music and the gramophone and some masterpiece recordings*[81] lists, with historical, biographical, and analytical notes, musical works of importance which have been completely recorded for the phonograph. The arrangement is alphabetic by composers; practically all the great names appear, from Bach to Wagner.

Films of motion pictures are evaluated by the National Board of Review and the information is released through their *Magazine*.[82] Annual lists of the better films are issued by the Board under the title *Selected pictures catalog*. The fourteenth annual cumulation is for 1928. It also publishes lists of selected films, and of scenarios made from books, with the title *Selected book-films*. The *Educational Screen* has issued a selected list of non-theatrical films under the title *1000 and one*.[83] A useful and suggestive list of films, adapted to the illustration of literature in a school curriculum is in Woodring and Benson, *Enriched teaching of English in the high school*.[84] Selected books and pamphlets giving other lists are in Zaidee Brown's *Standard catalog for high school libraries*.[85]

Slides are generally made as wanted from individual photographs. Some already made up can be secured from such firms as the Keystone View Co., Meadville, Pa.; National Studios, Inc., 226-232 W. 56th St., New York; and the Victor Animatograph Co., Davenport, Ia. In Woodring and

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[81] Wilson, H. L., comp. Music and the gramophone and some masterpiece recordings. Allen and Unwin, 1926.

[82] National Board of Review Magazine, monthly, 70 Fifth Avenue, New York.

[83] Educational Screen. 1000 and one. 5th ed. 1927. Educational Screen, 5 South Wabash Avenue, Chicago.

[84] Woodring and Benson, op. cit., p. 61-64.

[85] Standard catalog for high school libraries. op. cit. Supplement 1926-27, p. 13-14, under 371.33: Visual instruction.

Benson's *Enriched teaching of English in the high school*[86] is a list of lantern slides available for this purpose, and sources are also given. Further references are also included in Zaidee Brown's *Standard catalog for high school libraries*.[87]

[86] Woodring and Benson, op. cit., p. 42-47.

[87] Standard catalog for high school libraries. op. cit. Supplement 1926-27, p. 44-45, under 700-A: Sources for lantern slides and still-films.

APPENDIX 1

Book-Reviewing Periodicals[88]

Critical reviews of books in all subjects are printed in such periodicals as are listed below, which are among those in especial favor with librarians for this purpose. Many periodicals reviewing books about special subjects are listed under "Special aids in selecting" under those subjects in chapters five and six.

DEVOTED ENTIRELY TO BOOKS

Weekly:

Saturday Review of Literature, New York

Edited by H. S. Canby. Perhaps the leading review journal in the United States

New York Times Book Review, New York

Sunday supplement to *New York Times.* Perhaps the leading newspaper review. Extensive, popular, kindly

New York Herald Tribune Books, New York

Sunday supplement to the *New York Herald Tribune.* Broad, literary, friendly. Features children's books in the "Three Owls" column

Literary Supplement to the (London) Times, London

Scholarly, long reviews of high caliber; highly recommended; issues annual index

Literary pages are published in nearly all metropolitan papers, and may be profitably followed by libraries in the region, as *Boston Evening Transcript,* Wednesdays and Saturdays; *Springfield (Mass.) Republican; Chicago Daily News,* Wednesdays; *Chicago Evening Post,* Fridays; etc.[89] Daily reviews appearing in the *New York World* are syndicated by some other dailies.

[88] See Chap. 9, p. 251-52.

[89] A list of some "Newspapers that review books," is given in American booktrade directory, 1928. Bowker, 1928, p. 371-79.

Monthly:

Bookman, New York

Main articles are on literary subjects; comments on new books but not many reviews

Bookman, London

Important reviews

Book Review, New York

Devoted to reviews and advertisements of new books; issued for distribution by booksellers; many signed reviews, both long and short

WITH A BOOK REVIEWS SECTION

Weekly:

American

Nation, New York

Very critical, independent, and stimulating; a useful corrective

New Republic, New York

Tends to be radical and aims to be different

Outlook and Independent, New York

Aims to be up-to-date in comments and reviews

English

Nation and Athenaeum, London

Treats reviewing seriously; broad in scope; authentic

New Statesman, London

Represents the Labour viewpoint, alert, and learned

Saturday Review, London

Conservative, brilliant, and scholarly

Spectator, London

High literary excellence; trustworthy; generally sympathetic toward America

Monthly:

American

American Mercury, New York

Atlantic Monthly, Boston

The Bookshelf books comprise the leading titles; these pages are printed in the front advertising pages of the *Atlantic Monthly* and in the *Atlantic Bookshelf*

Forum, New York

Harper's Monthly Magazine, New York

North American Review, New York

English

Criterion, London
Edited by T. S. Eliot; literary criticism of high quality

London Mercury, London
Edited by J. C. Squire; lively and brilliant criticism

Quarterly:

Yale Review, New Haven, Conn.
Reviews are of good length and scholarly

Quarterly Review, London
Reviews are thoughtful, considered, and dependable

APPENDIX 2

AIDS IN SELECTION[90]

FOR THE SMALL LIBRARY (UNDER 20,000 VOLUMES)

For current books:		
Booklist	2.50	
Standard Catalog Monthly (in Wilson Bulletin)		gratis
State Library Commission Bulletin		
Local state book list		gratis
New York Libraries	.25	
Wisconsin Library Bulletin	1.00	
Weekly List of Selected United States Government Publications		free on request
For older books:		
A.L.A. catalog 1926	6.00	
Booklist books, 1926, 1927, 1928	1.75	
Pope's Buying list for small libraries	.75	
Total	$12.25	

FOR THE MEDIUM SIZED LIBRARY (20,000 TO 100,000 VOLUMES)

All the above titles for the small	12.25	
For current books:		
Book Review Digest	18.00	scaled down by service basis
Bulletins of the larger libraries		gratis or postage
Saturday Review of Literature	3.50	
New York Times Book Review	1.00	
Subscription Books Bulletin	1.00	
Publishers' Weekly	5.00	

[90] See mention of these aids, p. 251-59.

Cumulative Book Index	12.00	scaled down by service basis
For older books:		
Felsenthal's Readable books in many subjects	.40	
Booklist, 1926-29 (to supplement **A.L.A. catalog 1926**)	6.00	
Standard catalog for public libraries (including **Children's catalog**)	18.00	scaled down by service basis
Standard catalog for high school libraries, pt. 1 (classified list) and supplement, 1926-28	4.30	(or $12.00 with pt. 2, i.e., Dictionary catalog, which includes subscription for supplement)
Graham's Bookman's manual	4.00	
Mudge's Guide to reference books	4.00	
United States catalog 1928	120.00	scaled down by service basis
Total	$209.45	scaled down by service basis to about $125

Selected References

(in addition to those cited in text and footnotes)

General

Bolton, G. R. Practical book selection. Library Assistant 10:71-78. April, 1913.

Minto, John, comp. Reference books; a classified and annotated guide to the principal works of reference. The Library Association, London, 1929.

Mudge, I. G. Guide to reference books. 5th ed. A.L.A., 1929, p. 283-309 for national trade bibliographies; p. 252 for maps; p. 167-69 for music.

Van Hoesen, H. B., and Walter, F. K. Bibliography; practical, enumerative, historical. Scribner, 1928. p. 46-54, subject bibliog-

raphies in general; p. 55-208, particular subject bibliographies of supplementary value in selection and order work; p. 188-92 evaluates government document aids and mentions British and foreign lists; p. 209-38 lists the national trade bibliographies in their sequences.

Wilson, H. W. The bookman's reading and tools. Wilson, 1925.

Book Reviewing

Bowen, N. H. Book reviewing. Michigan Library Bulletin 18:71-76. March, 1927.

Gard, Wayne. Book reviewing. Knopf, 1927.

Jones, Llewellyn. How to criticise books. Norton, 1928.

Pearson, E. L. Book reviews. New York Public Library Bulletin 20:813-38, 873-94. November-December, 1916.
From the librarian's angle.

Visits from Agents

Milner, A. V. What shall we do with the book agent? Public Libraries 17:45-46. February, 1912.

Tripp, G. H. Improper inducements to buy books. Public Libraries 25:249-50. May, 1920.

Periodicals and Newspapers

Dana, J. C. Librarians should respond to the changes that time brings. The Library (Newark, N. J.) 2:4-7. June, 1925.
Provide more periodicals.

England, G. A. British periodicals for the thoughtful reader. Library Service (Detroit pub. lib.) 12:2-4. February, 1929.
Notes on the famous quarterlies, monthlies, and weeklies.

Hanson, J. C. M. Newspapers and periodicals; some bibliographical and bibliothecal problems. Library Journal 50:750-52. September 15, 1925.
Comment on Dana article and the editorial which it evoked in the Nation.

Walter, F. K. Periodicals for the small library. 5th ed. A.L.A., 1928.

Pamphlets

Booth, M. J. Geographic material. Illinois Libraries 9:136-40. October, 1927. Reprinted in Wilson Bulletin 3:206-08. March, 1928.

Cook, E. L. The vertical file in the small library. Wilson Bulletin 3:131-40. November, 1927.
Kinds of material to get and put in it.

Dimmitt, LeNoir. Sources of material for library extension service, with special reference to pamphlets. A.L.A. Bulletin 16:353-59. Papers and Proceedings, July, 1922.

Herron, Miriam. A next-to-nothing library of modern authors. Wilson Bulletin 3:182-84, 211. February-March, 1928.
Pamphlets easily procurable.

Mehus, O. M. Educational pamphlets. Wilson Bulletin 3:203-05. March, 1928.
A list of organizations from which to secure free material.

Ovitz, D. G., and Miller, Z. K. A vertical file in every library (with bibliography). Wilson Bulletin 2:163-68. January, 1924. Reprinted by Library Bureau, 1928.
Sources of material and arrangement.

Hospitals

American Library Association. Hospital Libraries Committee. Thirty titles for use in hospitals.
List 1 in Booklist books 1928. A.L.A., 1929, p. 45-48.
List 2 in Booklist 26:242-45, March, 1930.
List 3 in Booklist 26:365-67, June, 1930.

Jones, E. K. The hospital library. A.L.A., 1923.

Lamb, S. D. Five hundred books for a hospital library. Library Journal 53:893-900, 937-45. November 1 and 15, 1928.

Material Other Than Books

general

Brown, Zaidee. Standard catalog for high school libraries; 2 parts and annual supplements. Wilson, 1926+. Pt. 1, p. 102-05, and 1st supplement, p. 41-44, list of sources for pictures; 1st supplement, p. 13-14, Films, and p. 44-45, Slides and still films.

Woodring, M. N., and Benson, R. T. Enriched teaching of English in the high school; a source book . . . listing chiefly free and low cost illustrative and supplementary materials. Teachers College, Columbia University, 1927.

Suggestive also for public and college libraries. Partial contents: Lantern slides, Maps and charts, Motion pictures, Music, Pictures, Postcards.

Woodring, M. N., Oakes, M. E., and Brown, H. E. Enriched teaching of science in the high school. Teachers College, Columbia University, 1928.

A source book for teachers . . . listing chiefly, free and low cost illustrative and supplementary materials.

PRINTS

Finney, G. B. The picture collection: sources, methods of filing, and use. Wilson Bulletin 1:441-44. March, 1920.

MUSIC

California Library Association. Music Committee. Music titles for first purchase. Library Journal 49:379-80. April 15, 1924.

——— A fifty-dollar music list. Library Journal 50:364. April 1, 1925.

Duncan, Barbara. Music from the library point of view. (Abstract.) A.L.A. Bulletin 21:331-32. Papers and Proceedings, October, 1927.

Meyer, Amy. Development and use of a circulating music collection. (Abstract.) A.L.A. Bulletin 20:182-86. Papers and Proceedings, July, 1920.

Questions and Projects

1. Check a personal copy of the *Publishers' Weekly* within three days of receipt.
   (a) Use dash for books considered necessary for a large public library (spending $100 a week).
   (b) Make dash into plus for books considered necessary for branches or a small public library (about 15,000 volumes, spending about $20 a week).

(c) Mark D for special departments or deferred to further consideration. (Certain omissions should be designated, as law and medical books, etc.).

(This project contemplates that checking be done weekly throughout the semester or year, in part as training in selection and in part as building up a selected library as a result of the semester's or year's study.)

2. Check the *Publishers' Weekly* and the weekly book review magazines for important titles. Post a list of five or ten "Books of the month" in fiction and non-fiction.
3. Select fifteen novels of the previous year to be added to a college library, basing the choice on the *Booklist* and *Booklist books.*
4. Compare the reviews and other features in *Books, New York Times Book Review,* and *Saturday Review of Literature* for a month, and write a statement as to comparative timeliness, quantity, quality, and value (a) to reader, and (b) to librarian.
5. Write a critical review note on an assigned book, taking the data from the extracts in the *Book Review Digest.*
6. Select a Reading with a Purpose course issued three or four years ago and suggest one, two, or three books in that subject which have been published since the author made the original selection.
7. Select one of the Reading with a Purpose booklets, choosing a subject of interest to several types and ages of readers, read the text and the books recommended, then make:
   (a) As parallel a list as possible
   (b) A "follow-up" list
   (c) A substitute list for a high-school student, an uneducated person, an invalid, a highly cultured or sophisticated reader, etc.
8. In forming a small library, say of 5,000 volumes, how would you insure that no great author or important subject was missed?
9. Compile in two hours' time a list of bibliographical material on some subject of interest to you, including sections in general bibliographies, special book lists, and pamphlet lists. Record sources examined and aids used.
10. Go through the national book trade bibliographies and become acquainted with them. Work out problems to be answered by filling out order cards in full. (This project contemplates several weeks' or even a semester's study.)

11. Prepare a chart which will group the national trade bibliographies of each country according to (a) established series, (b) annuals, (c) current trade papers, (d) publishers catalogs collected, (e) older series, and (f) other special arrangements, as auction aids.
12. What national trade bibliographies would you consider indispensable to a public library spending $2500 a year on books? Give reasons.
13. What tools do you consider essential for selection in:
    (a) A library of 80,000 volumes
    (b) A library of 10,000 volumes
    Give reasons.
14. Visit a bookstore, and observe points in connection with book selection: specialties, arrangement, prominence given to any books or groups of books, etc.
15. Do the same as 14 with a magazine store.
16. Arrange for a shipment of new books on approval, one-third to one-half fiction; two-thirds to one-half non-fiction. Select two titles at a time—one fiction and one non-fiction; read rapidly and evaluate on a reader's report form.
17. Alternate for 16: When books on approval have arrived, without previous examination look over a volume for ten minutes; and then give an oral or written note on the volume.
18. Select three American weeklies that record and comment on current events.
19. Select three good magazines featuring illustrations.
20. Select two radio magazines as a first choice for a public library.
21. Make similar choices in other subjects.

CHAPTER X

Organization for Selection

ORGANIZATION IN PUBLIC LIBRARIES

- Responsibility for selection
- Sources of suggestions
- Routine (A) for Selecting new books for public libraries
- Duplication of new books
- Routine (B) for Selecting older books

ORGANIZATION IN COLLEGE AND UNIVERSITY LIBRARIES

- Responsibility for selection
- Sources of suggestions
- Routine (C) for Selecting new books in a college library
- Procedure in Selecting older books

ORGANIZATION IN OTHER LIBRARIES

- School libraries
- State libraries
- Libraries in state institutions
- Special libraries

RESULTS OF BOOK SELECTION

- Statistics of selection
- Use of statistics and reports by the selector
- Summary

APPENDIX 1: SCHEDULE OF ROUTINES

When the selector comes to put his knowledge into practice, it is immediately evident that the methods and organization of selection are quite different in various sizes and types of libraries. It is therefore convenient to consider first, public libraries; secondly, college and university libraries; and thirdly, other types of libraries, as school, state, and special.

In studying selection as organized in any type of library,

the ultimate seat of authority is usually found to be the source of the funds, since they go hand in hand in most organizations. In practice, however, very seldom does the ultimate authority take direct action on book titles to be selected. Hence the delegation of authority is traced in each case till it rests upon an immediate responsible selector. Next follows an analysis of the many sources from which suggestions for purchase emanate. Methods of selection must provide for both current new books and older worth while books. The procedure for each advances through a series of steps which form a routine, from the first checking of a title until the item enters the routines of acquisition, as detailed in the companion volume on *Order work for libraries.*

Organization in Public Libraries

Responsibility for selection. A public library is generally administered by a board of trustees, created as a result of a library law of the state or of a charter granted. Authority is thus given to the board and the responsibility rests in its hands for the establishment, maintenance, and management of the library. The funds at the disposal of the board of trustees, derived from whatever sources, are divided into three main items of expense: books, salaries, and maintenance. These range considerably, so that no positive proportions can be given, but from the figures in the American Library Association *Survey of libraries in the United States,*[1] it appears that the amount of the book budget averages from 20 per cent to 30 per cent of the whole appropriation.[2] Deriving its authority from the people who through their representatives in the legislature have created it by legal enactment, the board of trustees seems obligated to provide in books and service

[1] American Library Association. Survey of libraries in the United States. A.L.A., 1926, v. 1, p. 33, 38, 43-44, 48-49.

[2] The division of this book budget has been considered in Chap. 4.

what the people want. This imposes the duty of furnishing for every person in the entire community the books fitted to his needs. Physical and financial limitations prohibiting the purchase of everything, choice must be made of the items which are most suitable. Hence the need of selection.

Ultimate responsibility of the trustees is therefore inescapable. The board administers the funds and directs how they are spent. The money for books is in its care as much as that for salaries and maintenance. It is therefore logical that a conscientious trustee concern himself with the books bought. Frequently he is appointed with this in mind. A good trustee is an asset to any library. How can he do his best work in regard to book selection? Shall he give his attention to every title, or shall he lay down principles and policies to guide the librarian? Presumably the librarian has been engaged to select the books as well as to direct their use. Both functions come under the supervision of the board, and it is a detail of administration how a knowledge of the additions and operations is brought to the board's attention, in order that the members may exercise their responsibility intelligently.

A picture of the development of a library from small beginnings through medium size to a large institution may demonstrate how the book selection can be delegated into responsible hands. At the start and in a small library it is possible for the entire board to examine every book. A board with the ability and leisure for selection can provide the community with a fine collection of books. But it has repeatedly come about that passing on individual titles has become irksome and the board has delegated its authority to a book committee. This *trustee book committee* and the librarian make a fine team for cooperating in book selection, by giving personal consideration to all titles. The book committee is generally composed of educated people who are in touch with the life of the community. It may well be composed of both

men and women. They can lay down some general principles to guide themselves and the librarian in making decisions, and to suggest to the librarian and the staff the sort of books which they aim at supplying to the community. The librarian, meeting with them, contributes his knowledge of the library resources and furnishes reasons for the titles suggested. He should command sufficient confidence so that very few if any titles he suggests for purchase will be questioned. Such a book committee is a valuable asset to a small library with an untrained librarian and an inexperienced staff. But as the library grows larger, as the book purchases increase and a trained librarian is put in charge, the need of regular consideration and approval of titles by the book committee grows less and less. There is the tendency, however, for the book committee to continue its functions with the thought that it is fulfilling its obligations and responsibilities. The day is almost sure to come when the time consumed and the delay occasioned will force the book committee to relinquish its formal frequent meetings and to delegate *its* authority even as the board has done.

With a competent librarian and an adequate staff, book selection can be safely and responsibly delegated. A *transition plan* that has solved this situation satisfactorily is for the librarian to furnish each member of the book committee with a carbon copy of every book order, with the understanding that if no word is received to the contrary within a certain time all the books may be added to the library. In the meantime they are ordered on approval. By agreement this carbon copy may be sent to the chairman only. Nevertheless, in matters involving expensive purchases or many-volumed gifts the board of trustees frequently acts direct. The librarian is likely to refer these back to the board, especially if a policy is involved or care and maintenance are entailed. He may also refer to the board matters difficult to adjust, such as the purchase of a subscription set, an undesirable recom-

mendation from a reader, or a censorship problem. As trustees realize more and more that their functions are administrative and governing, that it is their duty to lay down principles but not to carry through the details, just so much sooner will the librarian be recognized as the executive delegated by the board to carry out policies and to enforce details, with authority constituted and centralized in him not only to maintain the service but also to select the books.

Immediate responsibility of the librarian is thus inevitable. This is assumed without argument in the following statement by John A. Lowe:[3]

> "*Determining principles.* Two administrative principles determine the success of intelligent book selection; authority centralized in the librarian, and a clearly defined program of the services for which the individual book collection is to be used.
>
> "*Centralized authority.* The responsibility of building a well balanced book collection especially adapted to the needs of those who are to use it rests upon the librarian. Brains, perfection of book technique, and understanding of human beings, the prime factors in the selection of books, are prerequisites of a skilled and professionally trained librarian. They are equally important qualifications for one who through experience possesses adequate familiarity with the materials that go to make up a good working library, special skill in the use of professional aids, knowledge of relative values in the book world, all of which are the things for which a librarian is engaged and for which he is paid. And since this responsibility is laid upon him, he must be given absolute authority in this phase of his work.
>
> "Moreover, he can not divide his authority with the trustees or with the public. Interference from either side is detrimental and cannot be tolerated. The librarian alone can know where the book collection is badly balanced and where purchases must be made to give each department of the library its proper portion. Only by concentrating au-

[3] Lowe, J. A. Some aspects of public library management. Preliminary ed. A.L.A., 1926, p. 149.

> thority in this way can there be a steady, systematic, unified program in adapting the library to its specific work. Ultimate responsibility of course always lies with the board of trustees, but if the board is unwilling to stand behind the librarian in his policies, and if he cannot, in conformity with his professional ideals, change his policies to suit the board, the professional relations must come to an end."

The result of this immediate responsibility is to make selection the first task of the librarian. Guided by demand, and other factors in selection, he must choose his supply of books. These are his tools. With carefully selected books he joins hands with other educational forces to give the people mental stimulation throughout life. Selection therefore cannot be relegated to odd hours and the fag end of the day; it is an integral part of the day's work. One of the privileges as well as one of the duties of the librarian is to lead and possibly to educate the public taste. This he does by adding the worth while books, by supplying the necessary things, by giving the public what it will use. He thus includes the great books, the mediocre books, even the ephemeral books. But he cannot give the public everything it asks for. Though some may argue that the taxpayer supports the library and therefore should have what he wants, it is impossible to gratify every whim of every taxpayer. It is the whole taxpaying body, not each individual, which is to be considered. The librarian is put in charge to manage and direct, his hand is on the steering wheel and back seat driving is not to be regarded too seriously. He, therefore, must be the one to decide as to the combined value of demand and to provide for the good of all.

On controversial matters he should supply both sides. On sectarian matters, he should, avoiding all propaganda, provide only so far as usage dictates. It may not be possible to accept free religious literature of dubious character, if it will crowd more desirable matter off the shelves. On revolutionary, radical, and seditious matters he may provide the infor-

mational while drawing the line at the inflammatory. Political propaganda is not dangerous or poisonous to the student; a ton of radical literature is not so dangerous as one hopeless and hungry man. There are radicals, reactionaries, and liberals a plenty, but it is doubtful if they become so from their library reading. The "half baked" volumes put forth from their presses are consumed outside, and, if judged by the criteria set, will not ordinarily find their way to the open shelves of a library. The same standards apply in the small as well as the large community. So let the librarian admit tolerantly on the basis of his criteria and the demands of his public. A paternalistic attitude will not do; he must be willing to add if the standards are met and the book is really wanted and will be used. Nor should he refuse to buy when only a few object; those who wish it may be more in number. Conservativeness in buying, postponement for dubious volumes, an open mind, a broad point of view, an unbiased attitude, justice for all—these will be guides in this matter.

Censorship is not within the province of the librarian of a public library; discriminating selection is. He is not an authority in ethics or morals. If he presumes to decide which book is unethical and immoral and which is not, he must do so on other grounds than simply that the former is subversive of good morals and the latter is not. But the librarian already has these grounds; they are the factors in selection such as are set forth in this textbook: demand, anticipated use, money resources, evaluated contents, and physical condition.

Neither does the librarian presume to teach morality. But he should provide books so that his library may be the means of helping a man to teach himself. He must do this, not by censoring, but by utilizing his standards of selection and by making the most productive use of his book fund, so that a high quality of reading may be encouraged by his emphasis on the good books, a low quality of reading will be discouraged by the very lack of poor books, the channels of thought

and opinion may be kept open, and the books that belong to the people may be brought to them.

Books, like most things in life, are good, mediocre, and poor. In selecting books, the good practically take care of themselves; the mediocre are the borderline books on which opinions differ and for which criteria are of value; the poor require a rigid application of the standards of selection.

A borderline book may be bought for a library if the reviewers praise it enough and the demand seems to warrant. Postponement, nevertheless, does no harm; a waiting policy may be best. If, however, a book is added and later is found to be objectionable to a responsible group of patrons, its use may be restricted.[4] If a dubious book gets publicity the problem of restriction becomes acute. But it is likely to be only a temporary affair. The trivial and the commonplace soon drift into the limbo of the ephemeral and disappear; the fair endure for a season and also depart; those that appeal to the tastes and standards of the readers remain.

A poor book may be valueless for library purposes from a variety of reasons. It may have inaccuracies and misstatements of fact which preclude its usefulness; it may be so poorly written that it has no literary merit whatever; and it may be so offensive in manner and matter that good taste dictates its exclusion.

When a charge of immorality is made against a book, who shall decide and on what basis? Can any one say with assurance: "This book doesn't injure me, but I think it will harm you"? Who can judge the effect of a book on a mature mind? The factors are too variable for any result. One cannot approach the problem from that angle. The only sound basis for a test of immorality is the purpose and attitude of the author; whether he seems to intend to elevate or degrade, to incite to good or to evil, to stimulate to the best

[4] For the handling and marking of restricted books see Flexner, J. M. Circulation work in public libraries. A.L.A., 1927, p. 121-22.

or to the base. Subject matter in a novel, for example, is not the test of immorality; all subjects are fit for fiction throughout the whole wide range of life; it is the way in which the subject is presented that makes or mars a work. Sincerity, artistic treatment, intrinsic worth—these may produce a masterpiece even out of sordid details.

A librarian should approach a book with an open mind. Generally the book has had three judges already: the author himself if he is reputable, the publisher if he is respectable, and the bookseller if he is reliable. Books from these sources usually meet the standards set up by libraries. But books and magazines exist which have had none of these barriers to hurdle; authors have been told by publishers of another sort that their stories would be accepted if tinctured with a little more sex appeal. Such deliberate catering to the coarseness and vulgarity of bad taste becomes evident under this test of the purpose of the author.

A librarian needs also to keep sane in the midst of change. He should be sensitive to human opinion and should perceive the drift of thought; he should recognize the present modes and know the current codes of ethics and morality; he should represent today's ideas in these matters; he should keep abreast of the changes and not lag behind. Yet he cannot entirely disregard the ideals of yesterday. The plea is often made that "this is what the public wants" and therefore it should be supplied. Alas for our civilization if that is to be the criterion. Our movies and our plays have suffered enough from the blighting effects of that appeal from the box office. 'Tis no excuse for license that "every one is doing it." One must test how far these broad statements are true; maybe it is only the voice of the blatant few. It has frequently been shown that the public really doesn't know what it wants, and that it has made many terrible mistakes in trying to attain its desires. A librarian should be with the leaders and not with the followers on the highway of life. In all the moral

flux and flow of life, the librarian should cooperate with the better element in his community by recognizing what is thought to be decent and in good taste and by providing the good and scorning the evil.

It is not censorship therefore which the librarian should exercise, but selection which bespeaks an open mind, a sane intelligence, high ideals, an awareness of present customs, a thorough knowledge of his standards, and, withal, courage.

Sources of suggestions. *The librarian* himself may select the bulk of the titles for purchase. In the small library the librarian usually performs the whole process of checking, selecting, and ordering. The records are few and simple: red tape is simplified, there is no formal routine, no report, no statistics. The librarian carries selection through in a businesslike way and gets the books into the library. Some good system is necessary and the few records should be kept properly. It is better, for example, to use a regular commercial order card or a new catalog card than the back of a used catalog card.

The staff assists in the medium sized and larger libraries. While the librarian is the chief selector, he may delegate certain subjects to the staff members, so that each is responsible for titles. This is the obvious method for the selection of reference books, children's books, and books in other departments where there is a person in charge, and may be well used with assistants who have special inclinations or hobbies, as drama, or chemistry. Certain review periodicals may be assigned to staff members for reports and recommendations on new books. Every assistant should note and report on unfilled requests, weak places in subjects, and various needs which have come to his attention in the course of the day's work; the staff knows the public.

The chiefs of special departments, as art, technology, music, are naturally expected to select for their own specialties. Their recommendations are turned in to the librarian,

and are added to the Consideration file[5] of suggested titles which have originated from the various sources now under examination.

Experts outside the library are often asked to cooperate, either by suggesting a title or by giving an opinion or review of a book in their particular line. A list of such people is often kept for reference, though the number is never very large. School teachers, ministers, and industrial experts comprise the groups more frequently used, but officers of local societies, drama club members, local authors and historians, and individuals of taste are all helpful at times. If a book on approval is lent to one of these people for reading and review, it is important to specify what is wanted and when the book should be returned. Experience has shown that these readers do not always have the library point of view, do not always give impartial judgment, and most of all are rather slow in getting the books back. Some libraries receive helpful cooperation from a group of fiction readers. But the chief use of such experts is in obtaining opinions on highly specialized works requiring technical knowledge or familiarity with a foreign language.

Librarians in a region may also cooperate in covering the output of new books, particularly fiction. This has been done with satisfaction by a group in the vicinity of one large city. About twenty have organized as a reading committee and meet weekly in the city. The secretary brings in a list of the novels announced for publication during the next week, and these are assigned to the members of the group. During the week, each reads, or has read by a responsible critic, the assigned book and brings to the next meeting notes describing and evaluating it. Special attention is given to novels for the small library. Reports are made in turn, and comments are added by others familiar with the titles. Notes are recorded by each for personal use on forms provided.

[5] Explained later in this chapter, p. 308.

Before adjournment a decision is reached as to titles approved by the group for inclusion in a monthly list and this is supplied upon request to other libraries not in the group.

Recommendations from readers are a constant source of suggestion. Most libraries distribute, at the circulation, information, and reference desks, forms on which these recommendations may be submitted. A regular order card may be used, or a special form on which the wording suggests that the book is suitable for the library, and which further provides blanks for author, title, and such other bibliographical data as the reader can supply. Below is space for the reader's name and address so that he may be notified if the book is bought. The card form should be standard size for filing with other library records. Some supply houses stock a form for the purpose.

These recommendations are considered in due course by the librarian and his selecting staff, after search has established that the books are not already in the library or on order. Sometimes an additional copy is necessary to supply the demand. The entries on the card are also verified, especially price, and search is made for reviews to guide in making the decision. The inclination is always to get the book if possible, inasmuch as libraries tend to encourage readers to make suggestions. The psychological effect on the public is excellent. Due consideration is given the person making the request, as his standing may have some weight. The public is becoming better informed about books, and fewer undesirable and eccentric titles are being asked for. A record of recommended titles with the action taken is maintained in some libraries, not only to settle future questions about the matter, but also to show the kinds of books the public asks for.[6]

[6] These recommendations from readers are mentioned among the library records which reveal subjects of community interest and demand, in Chap. 2 of this textbook, p. 15. A permanent file or record or regular statistics are not recommended; see p. 328.

When a recommended book has been purchased and is ready for circulation, the proponent is notified that the book is being held for him as for any reserve. When a book is considered unsuitable for purchase a tactfully worded form is dispatched. These vary from vague generalities to an explicit reason for not purchasing. One form places the onus on the trustees "who have considered the suggestion but in whose judgment it is not advisable to buy the book for the library." Another library states that it is glad to have the recommendation but it seems either impossible or undesirable to purchase at this time, and checks one of several reasons on a printed form. Some of these are: (1) reported out of print; (2) too expensive; (3) use likely to be too limited; (4) unnecessary in view of other books in the library on the same subject; (5) sufficient affirmative critical opinion of its merit lacking.[7]

A staff committee on selection may develop as a library grows in size from small to medium and from medium to large. Such a committee may be a special one or it may be composed of officers and chiefs. In either case the committee assists the librarian not only in selecting titles but in passing upon those accumulated in the Consideration file.[8] Where general staff meetings are held, important books may be reviewed and their usefulness for the library discussed.

A steering committee for book selection develops as the work grows in volume and as the library increases in size. The composition of such a selection committee varies. A group which has been found to be workable is composed of the librarian, or assistant librarian, or both, the chiefs of the circulation, reference, children's, order, and branches departments, and the readers' adviser, if one has been appointed. Each of these represents an important point of contact and

[7] See American Library Association. Survey of libraries in the United States. A.L.A., 1926, v. 1, p. 65-68. Also, How do you handle this problem? Library Journal 55:179, February 15, 1930.

[8] Explained later in this chapter, p. 308.

can contribute responsibly for decisions in regard to the use of the books. He can also advise the others as points arise in the discussion. Such a committee may select for the central library only, but it is also competent to choose for the entire system. It may, however, seem desirable to make the selections in a book meeting according to methods X or Y mentioned below.

A selection division has been organized in some of the larger libraries as a means of centralizing and coordinating the procedure. This division may be located either in the order department or in the librarian's office. Such a selecting center through its assistant in charge handles the procedure of selection, marshalling the books on approval, gathering the aids checked, assembling the order cards, sifting the returns, and arranging for final selection.

Book meetings are held in some of the larger libraries as part of the procedure in selecting new books. Segregated from the general staff meeting, these meetings are designed to fulfil the definite and special purpose of choosing titles for all the agencies of the library, thus unifying the whole system. The methods employed differ somewhat in principle. One (method X) is to hold a book meeting of all the chiefs of all the central departments and outside agencies, and at this meeting to select new titles for the whole system. Another (method Y) is to have the steering committee select for the central library only, and later to hold a book meeting of the librarians of the branches, schools, and other agencies for the selection of their own books from the titles already chosen for the central library. Suggested titles from all the various sources are assembled in the Consideration file. In method X the titles are handled by the assistant who arranges the book meetings; in method Y they are first gone over by the steering committee which later submits them to the book meeting. The cards, notes, and memoranda, as well as books on approval, are brought to the book meeting, and hectograph

or mimeograph lists may be provided. These itemize not only the new books checked for consideration or present on approval, but also specialized material of importance that may have come to the various departments by purchase or gift and been sent along. Thus the list becomes an almost complete schedule of accessions to the central library as well as a suggested purchase list. Its object is to inform all present of the books available.

Routine (A) for Selecting new books for public libraries.

SUMMARY OF STEPS IN ROUTINE A

1. Aids are checked
2. Order cards are made out
3. Books "on approval" are received
4. Reviewer's report is made out
5. Order cards are sorted
6. Order cards and books "on approval" are sifted
7. Decisions are indicated on order cards
8. Orders for the agencies of the library are selected
9. Books "on approval" are taken care of
10. Orders are checked against the funds available
11. Alternate methods

A practical procedure for the selection of new books in the larger public libraries is given herewith. The steps are much the same in any method, though the details may differ. The routine should be adaptable, with expansions and contractions, to almost any library, large or small.[9] The time ele-

[9] A simplified routine for medium sized libraries which do not receive books "on approval" and which have few branches or other agencies may be adapted in the following way:

Routine (A simplified) for Selecting new books for public libraries:

a. Aids are checked (adapted from 1)
b. Order cards are made out and held for consideration (adapted from 2)
c. Order cards are sorted and decisions are indicated (adapted from 5 and 7)
d. Orders for agencies are selected; after which order card enters Routine (D) for Book orders going out, where orders are checked against funds (adapted from 8 and 10)

(continued on page 306)

ment is important in all routines. All "red tape" should be eliminated and only essential steps included in a library's procedure. The public want what they want *when* they want it. Routines are schedules by which to speed up work; they have no other virtue.

A. 1. Aids are checked. This is the first step in any process of selection, and may be done by various people. The aids are assigned according to schedule in order to distribute the work and to avoid duplication of effort. They include the trade journals, book review periodicals, library lists of selected titles, publishers' announcements and circulars, and other likely sources.[10]

Marks to be used in checking aids should be uniform, for it is as easy to be consistent in this throughout the library as to use haphazard signs. A few fundamental ones are given herewith:

— A dash before or after an item, in black or colored pencil, is the simplest form of mark and indicates that the title is to be considered. If it is plainly a title to be added to the library, it easily becomes a plus (+)

\+ A plus indicates a copy is to be added

++ A double plus may mean "duplicate for branches in addition to the central library." A word added to the plus (e.g., Ref. +) would mean that it should be added to a particular collection

√ A check (or "v," allied in thought and articulation to "have") indicates that "we *have* a copy in the library"

0 A zero indicates that "we lack the item in the library"

The zero (0) cannot generally be added in the early stages of checking, as a search of the card catalog is necessary to

(continued from page 305)

In practice, this routine may work out: Aids (as Publishers' Weekly and the Booklist) are routed to department heads and branch librarians who write names in margin beside any titles desired. Librarian makes up final order from cards made out from these markings, using judgment in ordering for agencies if several have asked for it. When the book is received the others examine it, and, if still desired, duplicate orders are then placed.

[10] A list of aids to be checked is given in Chap. 9 of this textbook.

assure that an item is lacking. On the other hand, the check (√) may be placed at once beside an item known to be in the library; further consideration is thus forestalled. Another set of symbols is suggested later on[11] for use in indi-

Class No.	Author (Surname first) WRITE LEGIBLY NOT RUSH
016 M945	Mudge, I. G.
Accession No.	Title
61236-37	Guide to reference books
#256	2 cops.
Ordered	
23 J1 29	
Of	
Direct	
Received—	Edition or Series / Place / Publisher
	5 Chic. A.L.A.
Cost	Date / Vols. / List price / Est. Cost
8.00 2 cops	1929 $4.00 $8.00
Charged to	Recommended by
Ref.	LWB.
Date of bill	Address
24 J1 29	
L. C. No.	Reviewed in
29-13603	Booklist, N'29

Fill out above as fully as possible
Circle ALL NOT in NOT RUSH,
Circle ALL in special haste.
Give reasons for purchase on back.

ORDER CARD, A COMMERCIAL FORM, STANDARD SIZE

cating final decisions. These symbols A to E may be used instead of plus (+) by a responsible selector who may make final decisions along with the original checking.

A. 2. Order cards are made out.[12] This is done after the aids have been checked, or may be postponed until after the card catalog has been searched. Order cards are best made out in one office to eliminate duplication. At the same time reviewer's report forms may be started by filling in the bibliographic information.[13] A clipped entry from the aids, as

[11] See p. 311 of this chapter.

[12] An order card form is shown herewith; suggestions for making one out are given in Drury, Order work for libraries, Chap. 4, p. 57-66.

[13] Reviewers' reports are discussed on p. 309; the forms are illustrated in Chap. 5, p. 140.

Publishers' Weekly or the *Booklist,* with notes from reviews, may be pasted on the cards at this point. Order cards and reviewer's report forms are assembled in the *Consideration file.* This file includes all cards made in the above way and all those collected from experts, readers, and other sources. It is a current temporary file and may be arranged alphabetically for convenient reference or by subject for comparison of similar books in anticipation of subsequent sorting (A 5 below).

A. 3. Books "on approval" are received. This is now the chief method for the selection of new books in the larger libraries. They may come weekly or even oftener. Whenever possible, the titles to be sent on approval are gone over by the selection assistant at the dealer's store as a piece of preliminary selection. The very largest libraries have *every* new book sent on approval, but this is not necessary or possible in libraries less comprehensive. Selection left to the dealer never seems quite as satisfactory, though long experience in handling library orders has equipped some booksellers to make a reasonably satisfactory choice. Upon arrival, the books are checked with the memorandum invoice, and are sorted into fiction and non-fiction. In most of the larger libraries all fiction is read and reported on before being added. All imaginative literature, such as plays, poetry, and essays, may also be carefully reviewed before acquiring. Popular subjects, such as biography or travel, are also examined with care. After the selector has made sure that no title is already in the library or on order, the books are distributed to staff members and other readers according to the interests of each, based on a card list in the hands of the selector. The selection division makes an order card for each book, the reader fills out a reviewer's report form as noted below, and later these two are brought together in the Consideration file. The order card and the reviewer's report form are sometimes combined on one card.

A. 4. The reviewer's report is made out. Underscoring or checking the appropriate items on the form is the quickest method of preparing a report, and answers for most purposes.[14] It may, however, be amplified by a note about the book from the reviewer's knowledge or in the light of reviews examined.

Book annotations may be of two kinds: descriptive or critical. The descriptive or hortatory note is for the reader, the critical for the librarian; the one is to induce a person to take a book and read it, indeed, not to be happy till he gets it; the other is to guide the librarian in the choice of books for the library. Though the point of view and contents of these two kinds of notes are different, their construction is similar. Both follow the best traditions of advertising psychology. The opening should be with a forceful, striking adjective or phrase in order to attract attention. Next should be developed the appeal of the book to the emotions and to reason by emphasizing its strongest point, followed by the mention of each distinctive feature. A useful order is: catch, convince, confirm, compel. The schedule of criteria set up in chapters five and six of this book may be followed. The critical note expresses an opinion. Since it is to help in making a decision, the bad as well as the good features should be pointed out. A comparison with other books treating of the same subject should be included, also an opinion as to the class of readers it will interest. In wording, the active voice is more effective than the passive. Telegraphic brevity with the omission of the subject of the sentence or the verb is allowable. Words or phrases already in the title should be omitted. There is no need to say "This book deals with." Elisions and excisions are possible; the articles "the" and "a" may be omitted; and also, e.g., the three middle words in "for (the use of) electricians." Commas can frequently be used for words; e.g., "Chequered career of a woman of

[14] Reviewers' report forms are illustrated in Chap. 5, p. 140.

genius, her marriages, etc." A long title or subtitle can frequently be incorporated as part of the note.[15]

A. 5. Order cards are sorted. The Consideration file is gone over by the selection assistant every week or two, sometimes only once a month. The cards may well be grouped into fiction and non-fiction; sometimes the latter may be subdivided into classes, especially when the cards have come in from a department, such as technology. For important new fiction and non-fiction the titles may be considered and taken out twice a week in order to obtain an immediate decision and provide them quickly.

After this point in the routine, procedure varies. If the selection is to be made by method X, i.e., for the entire system at the coming book meeting, the whole list is now mimeographed. The routine below follows method Y.

A. 6. Order cards and books "on approval" are sifted. The steering committee considers recommendations from all sources: staff reports, department requests, readers' recommendations. Subjects are often divided among the members of a committee so that each is responsible for certain classes. The books are passed upon in the light of examination and reports, and the order for the central library is approved.

A. 7. Decisions are indicated on order cards. The titles approved for purchase are marked with an accepted symbol. "In haste" titles are forwarded to the order department. There they enter the Routine (D) for Book orders going out.[16] The others are held for the book meeting and form the basis of the mimeographed list mentioned below under A 8. The committee also drops out the cards for titles not

[15] Examples of critical notes appear in the A.L.A. catalog and the Booklist; descriptive and hortatory ones in the A.L.A. Viewpoint series and similar reading lists. The preparation of such aids in library publicity is discussed in another textbook in this series: Flexner, J. M. Circulation work in public libraries. A.L.A., 1927, p. 205-10.

[16] See appendix to this chapter, p. 331, for a schedule of the routines developed in this book and its companion volume on Order work for libraries.

approved. These cards and their accompanying report forms are then retired to the Decision file.[17]

Symbols for indicating whether to acquire or not may be either letters or figures. Letters may be preferred as not so likely to be confused with other marks, but if a colored pencil is used, figures 1 to 5 may be sufficiently distinctive. A series from A to E, either capitals or lower case, may compare somewhat with the grades used in marking students in schools and colleges:

A—Books to be bought at once
B—Books to be bought at a lowered price
C—Books that will be accepted as gifts, but not bought
D—Books on which action has been deferred
E—Books that will not be added

"A" books include all books approved for purchase. The symbol need not ordinarily be put upon the order card signed by the librarian. If, however, the work is out of print, the symbol signifies that the order should be followed up until the book is secured.

"B" books include a wide range. The lowered price may be only a larger discount; it may mean waiting for purchase at second-hand or at auction, at "remainder" prices, or even by exchange. In any case, purchase is deferred until a bargain appears.

"C" books include a different edition, desirable but not essential, books just outside the scope of a library, or very expensive books which some friend may present. It may also indicate books which may be bought upon request after a reconsideration.

"D" books are temporarily deferred for one reason or another, perhaps only until the next meeting of the staff or book committee. Upon further information the title may be transferred to one of the other grades.

"E" books include those quite outside the scope of the library and those considered valueless from the point of view

[17] See p. 312 of this chapter.

of probable use by the library. If these symbols are applied elsewhere, E would indicate "discarded because of lack of use."

a. The Decision file, to which order cards and report forms are consigned at this point after adverse or postponed action, contains not only cards and report forms for these books which have been rather permanently excluded, but also the reviewers' report forms for books added, after they have served their purpose in writing readers' notes and other publicity. So it becomes a source of information as to books bought and those not bought. One library calls it a "Book review index." Another terms it the "Books received file" since it is a practically complete alphabetical record of every book that has been in the library. Both the order card with all its bibliographic information and the report forms reach this file, together with any notes about titles, such as editions.

b. The Reconsideration file contains the order cards marked "D" as explained above. It is a temporary grouping of fairly live titles that have been deferred and hence that should be kept segregated.

c. The Want file, also called a "possible purchase file," is filled with items that have been sifted out of the Consideration file or have been set aside by the steering committee with symbols "B" and "C." It contains cards for expensive works, fine editions, sets of periodicals, transactions, out-of-print books to be replaced if possible, lacunae in periodical volumes or runs, and subscription sets to be purchased at a good quotation. It may contain cards for books to be ordered when funds are available, as titles selected from the *A.L.A. catalog 1926,* reference books selected from Mudge's *Guide,* or any titles from an extensive bibliography that has been checked. Every library has an accumulation of such desiderata and it belongs here.

d. The Editions file is the list of standard editions which the library adds or duplicates freely. It is primarily arranged

by author and title, and of course gives the data as to publisher and price. It may also index illustrators and list the titles included in such series as are not readily located.

Such symbols as these of A to E are a real help in the Decision and other files. They are easily made and record the conclusions reached at a previous time. Conditions may have changed and new considerations may alter the situation when the title comes up again for possible purchase, but the previous decision is a guide. Some libraries maintain a decision file as part of the official catalog. In this catalog are included not only the cards for books in the library, but also cards for all items ever considered. Symbols on the cards there counsel a selector, during his search, as to his course of action. A "B" book offered cheaply in a second-hand catalog may be ordered at once, but an "E" book can rather safely be disregarded as to further search. So many cards, however, though furnishing a single source of information, render the official record rather unwieldy and conglomerate.

A. 8. Orders for the agencies of the library are selected. A book meeting for agency heads follows soon after the steering committee meeting, generally within a week. They have been asked to check the *Booklist* and any other aids before coming to the meeting, as a basis for selecting for their agencies. This encourages initiative. The books on approval are on exhibition at the selection headquarters, and a mimeographed list of the titles approved for the central library is prepared. On it the more important titles may be starred, as representing titles recommended by the steering committee for the special consideration of the agencies. At the book meeting each starred title on the mimeographed list is read off by the chairman (generally the librarian or assistant librarian), and a report is made, either by the person assigned or from the information on the reviewer's report form. Upon request, reports are also made on unstarred items. They can of course be marked for purchase, if desired, without any

report. New editions are carefully examined and reported on to show any variation from the previous issue. Thus each person hears about each important new book and marks intelligently whether to have a copy bought for the branch or department or agency represented. The name of the agency is written by its representative at the top of the mimeographed sheet. These sheets are collected at the close of the meeting and turned over to the branches or agencies department. After scrutiny there, and final approval by the librarian, they are later turned over to the order department which makes up the composite order for the number of copies called for.

After this meeting the order cards go to the order department and enter the Routine (D) for Book orders going out.[18] The reviewer's report forms either accompany the order cards for later use in cataloging and classifying, and in writing copy for the bulletin of new books or other publicity, or they are held in a "gone through" file for the same purposes. Ultimately they may be filed in the Decision file.

A. 9. Books "on approval" are taken care of. They may be either transferred to the order department or returned to the dealer for credit. Most libraries keep the titles approved for purchase and return the others. One library sends back the entire lot for credit and re-orders in quantity afresh, believing that this method simplifies handling and paper work.[19] With the dealer outside the city this may not be feasible, but it may be a satisfactory scheme for a library cooperating with a dealer in the same city. Deliveries can be made by either the dealer's or the library's truck. Outside the city, however, the transportation cost must be agreed upon and the expense one way, if not both ways, may be borne by the library.

[18] See appendix to this chapter, p. 331, for a schedule of the routines developed in this book and its companion volume on Order work for libraries.

[19] Paper work comprises all the details connected with handling the order and the subsequent bills.

When the dealer carries the delivery expense and allows liberal returns, the discount rate may be cut, or a charge per volume for handling may be made.

A. 10. Orders are checked against the funds available. This is done both before and after the book meeting. Each branch librarian and agency representative, having been allotted an annual amount, divides this by twelve or fifty-two and so enters the meeting knowing approximately how much can be spent. This is also rechecked by the order department before placing the order. Since the publishing output fluctuates with the fall, holiday, and spring seasons, the available money may run over then, to be made up in the duller months.

A. 11. Alternate methods should be mentioned here. In *method X* the steps (1) to (5) are much the same. But as pointed out before, instead of a steering committee making a preliminary selection for the central library on the basis of which the agencies must make selection, a list of all new titles is made up by a selection assistant and submitted to a book selection meeting of representatives from the entire system. There are present department chiefs and division heads, all branch librarians and special assistants. School librarians and first assistants may rotate in attending. The librarian or assistant librarian presides. Each department chief is responsible for the books of a subject which he has read, reviewed, or caused to have read by an assistant. As the list of titles is read each volume is shown and reported upon. Each title is open to discussion within necessary time limits. A book obviously necessary needs little comment. Before leaving a title, a decision is reached as to location, duplication, rejection, or suspended judgment. Each agency representative decides as to adding and marks the list accordingly. A monthly meeting may run for a considerable time—in a large library from three to five hours. Its merits are the democratic selection and the opportunity it gives even the youngest assistant to take part in developing the library and himself.

This latter advantage may also accrue in the book meetings mentioned in method Y.

Still *another method,* where many books come on approval, is to give each agency librarian a memorandum of the titles and to place in each book an order card on which appear the symbols of each branch or other agency. The agency librarian goes down the line of approval books on the table; if he selects a title, a plus is put before it on the memorandum and before the branch symbol on the card in the book. If it is not selected, both are scratched. When all have inspected the shipment, the order card indicates the number of copies to order for each branch and *in toto.*

Another method is useful in any library which aims to provide a good grade of popular fiction for circulation on or very near the day it is put on sale. Lists, such as those issued by H. B. Huntting Co., and Baker and Taylor, are checked in advance, and the books are ordered and secured ahead of the date of release.

Duplication of new books. It is not easy to gauge the demand for a new title. Most libraries therefore buy sparingly at first and increase the number of copies as the reserves indicate what may be a justifiable or necessary duplication. Anywhere from one to five copies of a novel may serve in a medium sized library, depending on anticipated popularity, while one of a book of non-fiction is sufficient until the reserves grow. As mentioned before, five reserves for a book are taken in some libraries to indicate another copy, while others await as many as ten reserves for non-fiction and fifteen for fiction. Indication of the initial number of copies for the central library is made in the steering committee for method Y and in the book meeting for X. One large library starts its fiction with the figures 5-5-5, meaning five copies in the stack, five on open shelf, and five in the rental collection. Agencies gauge their orders in proportion. Yet no automatic rule is possible, and local conditions must be the guide. As

the reserves accumulate, additional copies may be secured, until the demand is met as adequately as may be.

A reserve stock of duplicate copies, already cataloged and immediately available, is maintained at the central buildings by some large libraries which have many agencies. Permanent titles in fiction form the bulk of this collection, but other duplicates may also be kept on hand for distribution to branches and school libraries as called for. By this means the purchase of unnecessary duplicates is avoided.

Routine (B) for Selecting older books.

SUMMARY OF STEPS IN ROUTINE B

1. Titles are brought to light
2. Order cards are made out
3. Order cards are assembled

Large public libraries, college and reference libraries, and special collections in any library, acquire a great many books not newly published. It is part of their service to provide the important books in the subjects which they have accepted as their field. If, therefore, a title not secured when first issued proves to be a worthy book, it must be added as occasion offers. This may be by purchase, gift, or exchange.

B. 1. Titles are brought to light through the checking of a bibliography, through casual or purposeful reading and study, through the examination and checking of a sales catalog or auction list, or through a request by a reader. Checking may be thorough, selective, or special. *Thorough* checking involves working through some source book or bibliography to insure adequate representation in the library. It is doubly valuable; it educates the selector, and it develops the resources of the collection. *Selective* checking aims to pick only those titles which will meet immediate or likely needs of the library. *Special* checking covers only a topic in which the library is interested. Wanton checking may mark more titles than can ever be converted into orders, because

of transcending the available funds or any possible demand. A reasonable restraint should therefore be exercised in all checking. The same marks and symbols should be used in checking as have been previously recommended: the dash, plus, check, and zero. The symbols A to E may also occasionally be used with advantage, especially in working through an extensive bibliography.[20]

B. 2. Order cards are made out for these titles as they are found.[21] This is an advantage in searching, as the cards can be arranged alphabetically. If, however, the list is a short one or if the likelihood is great that many of the books are in the library, it is an economy to search the titles in the library records before the cards are made.

In searching a second-hand item in the card catalog, either from the list or order card, an additional mark is a great help; i.e., to underscore with a dot beneath (÷) any name under which search has also been made for that item, other than the main entry in the list. Entries in second-hand catalogs are so apt to be bibliographically different that this simple device frequently saves a special trip to the catalog.

While reading a second-hand or auction catalog, or any lengthy list, the dash or plus should not only be placed beside the item on the page, but the number of the item (or the page on which it occurs) should be penciled on the front cover as an index or memorandum of the items checked. This simple index scheme obviates the necessity of examining every page of a sparsely checked list in order to disinter all the items checked.

B. 3. Order cards are assembled in the same manner as for new books (Routine A 5 above), and are passed upon by the staff or steering committee. They are then turned over to

[20] For explanation of these symbols see under Routine A 7, p. 311, Decisions are indicated on order cards.

[21] An order card form is shown on p. 307; suggestions for making one out are given in Drury, Order work for libraries, Chap. 4, p. 57-66.

the order department and enter the Routine (D) for Book orders going out.[22]

Organization in College and University Libraries

Responsibility for selection. The library in a college or university is established by the board of trustees which administers the affairs of the institution. So important is the library considered that it is usually started coincidentally with instruction. Indeed an early American university was started by the ministers' bringing books and depositing them on the table as the foundation of Yale College. From that time the library in a college or university has been considered the heart of the institution whence flow the life-giving streams of knowledge to every member. The funds for library use are appropriated by the board of trustees. The book funds are derived from special appropriations, from income on endowments of special funds, from receipts in the course of administration, such as fines or student fees, and from current gifts. In the state universities an amount is usually appropriated by the legislature to the board for library additions. The total amount spent for library purposes averages about 5 per cent of the total university budget, with about $25.00 per student.[23] The maintenance amount is, however, so wrapped up in the total budget that it cannot be readily separated. The few reliable figures available show only the amounts for books and salaries. Compared with salaries, the book budget averages from 30 per cent to 50 per cent.[24] The allotment of

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[22] See appendix to this chapter, p. 331, for a schedule of the routines developed in this book and its companion volume on Order work for libraries.

[23] American Library Association. Committee on Classification of Library Personnel. Budgets, classification and compensation plans for university and college libraries. A.L.A., 1929, p. 4-5, 13.

[24] American Library Association. Survey of libraries in the United States. A.L.A., 1926, v. 1, Pt. II, Chap. 2.

the book fund has been considered in chapter four of this textbook.

The board of trustees of the institution has the authority, therefore, to direct what books shall be purchased, but it seldom if ever selects them. Most boards work through committees. One of these generally is the library committee of the board. But even this does not usually concern itself with the actual selection of books; its chief care in this respect is to see that funds are provided for the purchase of books, to arrange that such funds are at the disposal of responsible selectors, and to decide upon the acceptance of gifts of any considerable size which may entail expense or a change of policy. The president of the college is the executive officer of the board and frequently handles details as to library funds and purchases. He is *ex-officio* a member of the library committee. The librarian is the executive in charge of the library and by the above series of delegations of authority is responsible through the president or library committee to the board of trustees. The functions and powers of the library committee are as varied as the institutions, so that no clear-cut statement can be made in regard to them.[25]

Sources of suggestions. The librarian then is the responsible selector in the college library as well as in the public. He too can turn to his staff and ask that aids be checked and titles turned in. This is an especially appropriate function for the reference and circulation assistants to perform in providing general and cultural reading for the students.

The librarian has also on the campus a body of experts who are both willing and eager to suggest titles along the lines of study and research. The entire faculty is an advisory body of specialists. To provide them with the necessary books in their own pursuit of knowledge, amounts of money may be allocated, generally to departments of instruction.

[25] American Library Association. Survey of libraries in the United States. A.L.A., 1926, v. 1, Pt. II, Chap. 1.

This results practically in a division by subjects. In addition, special invested funds may be designated for the purchase of books along a certain line. In each department, therefore, either the head or a designated professor or instructor acts as selector in the recommendation of books for the library.

Upon the librarian devolves the responsibility of coordinating the orders from departments, of restraining the overzealous, of filling in gaps and omissions, of supplying the library on subjects not represented in the curriculum, of seeing that the collection in general fulfils its function of furnishing the necessary items for faculty and student use. An item ordered by a department on its allotment is seldom questioned by the librarian or other authority. The money has been assigned to the department for this purpose and the department selector is presumed to know what he wishes to buy with his funds. This does not prevent the main library, however, from ordering an item on any subject for general use. But such an item is seldom charged to a department allotment without first securing the consent of the one in charge. The librarian is expected to see that the money is spent as intended. He has therefore the authority, seldom exercised, to check unwise buying. Thus he is looked to both to safeguard expenditures and to spend the money advantageously.

Routine (C) for Selecting new books in a college library.

SUMMARY OF STEPS IN ROUTINE C

1. Aids are checked
2. Order cards are made out
3. Books "on approval" are handled
4. Order cards are assembled

The process of selection in a college or university library differs in several ways from that in a public library. The seminar and department libraries, for example, though agencies of the central library, are each on a different subject so

that a single copy of a title is generally bought, instead of many copies of the same title for each branch or other agency of a public library. A separate selection routine is therefore set up here.

C. 1. Aids are checked for new books in much the same way[26] but by a greater variety of readers, as each instructor is watching out for new material, and with a marked lack of homogeneity.

C. 2. Order cards are made out[27] as to author, title, and other bibliographic data by instructors and professors, signed by the one in charge of library orders for each department, and sent in to the librarian. Blank order cards are usually furnished to the departments of instruction by the library. Selection thus originates with each instructing department. They may order up to the limit of their allotment, and 10 per cent over as discount allowance. Professors and instructors generally write a very illegible hand, so they are urged and almost coerced into typewriting the card. One inducement is to let them know that typewritten or very legible orders receive priority of treatment in the order department. Cards for orders that originate in the library are made out by the reviewer at the time of checking. Because of this diversified method of checking and writing the order card and especially because each bears the signature of the person recommending, typewritten duplicates are not easily secured unless the order department sacrifices time and cards to secure them. Very few college libraries therefore attempt a routine which involves this requirement.[28]

Since the basis of the order routine is the order card, pro-

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[26] See Routine A 1, p. 306.

[27] An order card form is shown on p. 307; suggestions for making one out are given in Drury, Order work for libraries, Chap. 4, p. 57-66.

[28] Various uses of duplicate order cards are mentioned in Drury, Order work for libraries, Chap. 4, under Routine (D) for Book orders going out, 1a and 11, p. 58 and p. 78-79.

fessors are discouraged as far as possible from sending in lists of books in other forms. They are asked to make the initial entry on the order card with an official signature attached. Many a title, however, comes to the library, not on a regular order card but on a scrap of paper torn from a circular, a review, or a checked list. These must be entered on order cards at the library, generally by typing, and the original "authority slip" kept for a reasonable length of time as evidence that the title should be charged to that allotment or fund.

Reviewers' report forms are also not used to any extent in college libraries.[29] The signature of the departmental head or representative guarantees the desirability of items which originate there and the librarian likewise accepts the suggestions of his staff. Needed references can be briefly stated on the face or back of the order card.

C. 3. Books "on approval" are handled to a much less extent by university libraries.[30] The need to examine current fiction does not exist as in the public library, and non-fiction is more commonly selected on the basis of reviews. Occasionally a title is asked for on approval, but no regular shipments are arranged for with local or nearby dealers. The library agent would doubtless do this if demand warranted it. Books in foreign languages, because they enter the country duty free, are sometimes enclosed in the monthly shipment by an importer in this country. English books, however, cannot conveniently be sent. The library is naturally unwilling to pay the duty on these when an order will bring them in duty free; and the dealer does not stock them to any extent. A few American publishers who issue high grade books of interest to professors and college librarians occasionally arrange for an approval shipment of their fall or spring line.

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[29] Reviewers' report forms are discussed and illustrated in Chap. 5, p. 139-41.

[30] See Routine A 3, p. 308.

Books on approval are checked on the memorandum bill and placed on inspection shelves in the order department. Notices are sent out to the heads of departments and to professors and instructors. As they call, look the books over, and select any, an order card is made out and signed for each title. The librarian looks the shipment over before the remaining titles are sent back, and may select some additional items for retention. The cards for those selected are put into the Routine (D) for Book orders going out, searched, and ordered.[31] The order, however, is marked to show that the items are on hand on approval, but that a bill is desired in the usual form. The remainder are shipped back for credit.

C. 4. Order cards are assembled in the librarian's office or in the order department. If necessary the librarian goes over them and puts his approval on them. Usually, however, the recommendations from departments are handed on without formal approval and only those from the staff or other sources are scrutinized. The cards thus are received in the order department, dated to show when they arrived, placed in the current file of orders awaiting attention, and thus enter the Routine (D) for Book orders going out.[31] They are checked against the funds available as they later receive attention. If, however, a fund is known to be low, the matter may be investigated at once and the person recommending advised that there is not sufficient money available to care for the order.

Procedure in selecting older books. Older titles are selected by the same process as has already been outlined under public libraries, Routine B above.[32] College and university libraries buy a much larger proportion of old books than public libraries do. They are needed for special study and

[31] See appendix to this chapter, p. 331, for a schedule of the routines developed in this book and its companion volume on Order work for libraries.

[32] See p. 317 and following.

research and titles are being constantly brought to light and recommended.

Organization in Other Libraries

As in the case of the public and college libraries, so for every library there is an authority behind it, establishing, directing, and administering it. The actual procedure of selection conforms essentially with the principles underlying Routines A, B, and C above, with variations noted below.

School libraries.[33] Unless operated as a branch of the public library, school libraries are established in grade or high school through the authority of the board of education, either acting separately or in cooperation with the public library.[34] (a) If the school library is a branch or station of the public library, it is treated as an agency and selects and obtains its books as an integral part of the system. (b) If the school library is entirely under the board of education, it may be set up as a separate department within the school, or attached to one of the academic departments. In either case the money for books comes from the board as part of the school budget. Selections may originate with the librarian in charge, or with the teachers, but must be ordered as other equipment is supplied—on requisition, approved by the proper persons. (c) If under the joint management of the public library and the board of education, the selection is generally delegated to the public library, which cooperates closely with the librarian in charge.

State libraries. State libraries derive their funds from the state legislature and are under the authority of a board, a commission, or an official. The librarian is given a fairly

[33] For further details see Fargo, L. F. The library in the school. A.L.A., 1930.

[34] Further data may be found in Koos, F. H. State participation in public school library service. Teachers College, Columbia University, 1927. (Contributions to education no. 265.)

free hand in selecting books for a state library. The principle of delegated authority and executive action is well accepted in public offices. The procedure in selection is not an involved one. The titles originate with the librarian or come to him from the staff, and he handles the requisitions and correspondence through his secretary.

Libraries in state institutions. Libraries in state charitable and penal institutions likewise derive their funds from the state legislature. In some states the commission in charge of them all engages a supervising librarian. In other states cooperation is furnished by having a librarian for all state institutions on the state library commission. Such arrangements give competent assistance to the local librarian in each institution. Selection may originate in the institution, and be approved and added to by the supervising librarian. In states where there is no such arrangement, the libraries are likely to be filled with unsuitable books in a rundown condition. The best source of help in selection in such a case is the nearest large public library. There is likely to be some one on the staff interested and competent to advise. This, however, does not relieve the state of the burden of responsibility which should be shouldered sometime. A definite appropriation for books should be set aside in the budget of each institution when all departments are being provided for. In this way new books can be added annually, an order being made up and put through on requisition. A semiannual or quarterly order is even better, since timely new books are the best stimulus of interest.

Special libraries. In special libraries connected with business, financial, industrial, and technical houses, the immediate responsibility rests almost entirely upon the librarian. It is rightly assumed that he is an authority on the subject and knows the literature and the sources. The ultimate responsibility generally lies in the president, vice-president, or head of the department of which the library is a division,

depending upon the organization. A budget is allowed at the beginning of the year, but is not closely held to if the service demands unexpected expansion. The librarian and staff are expected to make the selections and to pass upon the recommendations from officers and others using the library. The procedure is usually a simple one. The aids are checked as they come to hand, and order cards are made if there are many titles. These then become the Consideration file. As soon as the decision is reached to secure an item, the order is sent off either by letter or requisition. The librarian prepares the order. In most cases it must have the formal or informal approval of the responsible executive of the institution. This is done in order to conform to the business methods of the institution. Reviewers' report forms are excess baggage for the specialist. If advice on some technical phase is desired, some one in the organization is generally available to give it. The use that can be made of the item is ever the acid test to be applied.

Results of Book Selection

Statistics of selection.[35] The figures for the work of book selection would cover the items considered. Those for items *added* to the library need not be counted here; they appear in the order and accession statistics. The items *not ordered* may have taken as much time as those selected. It may therefore be of interest to count the number of cards set aside for the Decision file. This, however, need not be a regular task but rather an occasional one to show percentages. There seems to be no real need to keep a count of how many cards go into a temporary record such as the Decision file.

In order to judge the efficiency of the *approval method* for selection, it may be desirable occasionally to count the number

[35] For a discussion of the nature and objects of statistics and reports, see Drury's Order work for libraries, op. cit., Chap. 11, p. 235-46.

of books kept or returned of those received on approval. But after the efficiency of this method has been demonstrated, it is hardly necessary to keep it up. The percentage of approval books in relation to all volumes purchased may, if desired, be derived from the order statistics.

The number of *readers' recommendations* received and the proportion accepted or turned down may also be desired. As mentioned before in connection with this subject, some libraries keep an exact record of each of these requests with its final disposition.[36] Of course statistics are easily obtained from such a method, but it seems scarcely worth while to maintain it for this purpose. Its use for the selector is rather to show the type of material asked for by readers. An occasional count over a specified period gives as good returns for statistical purposes as a full record of every item.

The selection process proper, therefore, requires no regular statistics. The essential results of the work are shown in the orders. Other items may be obtained by occasional count. Reports on the work of selection, either monthly or annually, are not so much of a statistical nature as a mention of the important duties which occupied the selector's attention during the period. These are best based on a diary of tasks performed, or some such record.[37]

Use of statistics and reports by the selector. Reports and statistics are presented and compiled, not alone for the librarian to include in the annual report of the library and to transmit to the controlling body, but also to influence decisions of the staff and to guide as to the further purchase and use of the books. The responsible selector takes note of all the information gathered in this way. He not only initiates the selection, but is also able to test his judgment by the returns which come from the increase and use of the books.

[36] See p. 15.

[37] Librarians may advantageously form the habit of keeping a line-a-day diary, and of entering daily therein any specific tasks to which an hour's time was devoted.

The reports and statistics which are at his disposal for study are of various kinds. Chief among them are the statistics of finances and accessions, the statistics from the catalog and circulation departments, and the reports on the community.

The statistics of finances show him both for what agencies the money is being spent and also how much is available. Both are direct guides to him in making further selections. In public libraries these agencies are the departments and branches; in college libraries they are the departments of instruction and collections of special subjects.

The statistics of accessions show him the results of his work and to these he may be able to "point with pride" or may be spurred on to new endeavors.

The statistics from the catalog department show him which classes of subjects are being built up and which are being neglected. This is another guide to him in making selections. Lacks or shortages in any subject can be made up. The inventory reveals where to place the emphasis on replacements through losses or wear.

The statistics from the circulation department furnish an insight into what the people are reading. The circulation by classes indicates the trends of use. This can either be developed, if good, or corrected by counter-suggestions if it tends toward the undesirable. Volume and variety of demand are registered here. The figures concerning reserves signify the popularity of current books, creating a demand which must be satisfied as far as policy and resources allow. The registration figures are a clue to the library's adequacy in meeting the wishes of the people roundabout. A study of the registration cards reveals occupations and similar interests.[38] The people come when the library supplies the demand.

The reports on the community tell the story of the various neighborhoods. A study of these reports reveals the life of the people, which is reflected in their demands, and will bring

[38] See Chap. 2, p. 13.

to light the potentialities of unexplored regions which the library has not entered.

Summary. The selector, then, starting with demand as the initial factor influencing selection, bases his choice upon it, modifies his options by the anticipated use to be made of the book, governs his decisions by the resources in books and money, and evaluates and appraises the books available. Then, having chosen as wisely as he can under the conditions, and having added "the best reading for the largest number at the least cost" through efficient routines, he surveys his results in statistics. These may prove the worth of his work, and demonstrate the value of the library to the community. A proper demand has been met by a beneficial supply.

APPENDIX 1

Schedule of Routines

For ease of reference several routines have been developed in this book and in its companion volume on *Order work for libraries*. The following schedule is inserted here to identify the letters and names of these routines.

Routines developed in Book selection

A. Routine for Selecting new books for public libraries.
B. Routine for Selecting older books.
C. Routine for Selecting new books in a college library.

Routines developed in Order work for libraries

D. Routine for Book orders going out.
E. Routine for Books ordered coming in.
F. Routine for Established continuations coming in.
G. Routine for New periodical orders going out.
H. Routine for Periodical is checked in.
I. Omitted to avoid confusion.
J. Routine for Periodical bill is put through.
K. Routine for Binding sent.
L. Routine for Binding returned.
M. Routine for Gifts coming in.
N. Routine for Accessions recorded on sheets or in an accession book.
O. Omitted to avoid confusion.
P. Routine for Accessions recorded on shelf-list card.

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Questions and Projects

1. Write an answer to a citizen who insists on his right to demand that the public library furnish everything he asks for.
2. Give arguments pro and con on the following: In a small public library with a mostly untrained staff, the board of trustees should select the books.
3. Suggest a plan whereby the selection in a public library may be located in the librarian's hands under the supervision of a trustees' book committee.
4. Do you think a librarian should be a censor in a public library? Why?
5. Make out reviewers' reports for a few books in each approval shipment, both fiction and non-fiction.
6. Write critical book notes as if for the *Booklist* on a new book in fiction and one in non-fiction selected from each approval shipment.
7. Write descriptive book notes as if for the *Book Review Digest* about the same books.
8. Formulate some principles for writing annotations for books. What are some faults to be avoided?
9. Select from current aids a growing file of books to add to a public library with which you are familiar. Mark the cards with symbols A to D, attempting to distinguish between what must be ordered, what should be ordered, and what may be ordered. After a few months, examine the markings to gain a time perspective. (This project contemplates a semester's checking of the *Publishers' Weekly* and similar aids.)
10. Read, mark, and index a second-hand catalog selectively, checking some items as if for a library with which you are familiar.
11. If you do not agree that no regular statistics of the book selection process need be kept, present an argument for compiling those you think are essential.
12. What other statistics are of value to the selector besides the five mentioned? Show how they would be of use.

CHAPTER XI

Personal Qualifications of the Selector

Personal Equipment
Education, Training, and Experience
Personality
List of personality traits of book selectors
Improvement of Traits and Equipment

A selector as such scarcely exists as holding a separate library position. No one is specifically appointed to such a post. Yet the selector is not entirely a hypothetical figure. He is rather a composite, for part of the time of the librarian, assistant librarian, responsible chiefs, and of many staff members, is given to the work of selection. Such blocks of time are a necessary part of the work of each position, and during them the library worker is a selector in fact if not in name.

In order, therefore, to realize the demands made upon the selector in the course of his work, it is advisable to specify the desirable qualifications which attach to any one who exercises this function. These qualifications group themselves around his equipment, education, training, experience, and personal traits. However hard he may strive to attain the point of view of the public in order to appreciate demands, the selector is sure to find that in the final analysis he must depend on his own judgment in making decisions.

Personal Equipment

The equipment of a selector comprises all the resources at his command for carrying on his work. It rests upon his natural ability and personal traits and develops through edu-

cation, training, and experience, until he has a fund of knowledge and a store of developed faculties on which to draw. In addition to learning the theories and fundamentals of book selection through study and experience, the competent selector must make certain things a sure and definite part of his equipment. First of all, he should understand human nature and appreciate why people read.[1] Then he should know the community or the constituency which the library serves. He should know the uses to be made of the books. He should know the library technique, its resources, records, and routines. He should know books themselves and their contents, and ways and means of judging them. He should know publishers and their product, the book trade and its aids, authors, editors, illustrators, and all who join hands to build and sell a book. All these factors in the selection of books must become part and parcel of the selector's furnishings.

Education, Training, and Experience

Academic education. The education of a book selector should be broad and sound, particularly in the liberal arts. A college course is therefore desirable. This should enable him to appreciate culture and scholarship. Contact with things intellectual in the home, among his associates, and in his leisure time should enrich his mind and his character. Literature, the fine arts, history, and biography are essential fields to be cultivated, the social sciences should be studied,[2] and some knowledge of the pure and applied sciences is advantageous.

Formal education in the classroom is only a part of school and college instruction. Extra-curricular activities and pleas-

[1] Gray, W. S., and Munroe, R. The reading interests and habits of adults. Macmillan, 1929.

[2] In public libraries there are more reference questions in the social sciences than in any other subjects. See Connor, Martha. What a reference librarian should know. Library Journal 52:415-18. April 15, 1927.

ures, personal reading and study, interest in the arts, music, and drama, all tend to build up on a base of natural interest the discriminating love of books which is the inherent and distinctive characteristic of the cultured reader. Cultivation of this appreciation and persistent reading may lead to an instinctive recognition of good English and good style, as well as to a knowledge of books in general and of certain groups of books in particular. It develops the requisite ability to judge and to differentiate.

Professional training. Training in library work is extremely useful and almost necessary for the selector. A library school course shortens the apprenticeship period of experience, coordinates all the routines and processes in a library, and furnishes an insight into the whole organism of library administration. This acquaintance with the interplay of departments is especially valuable for one who has points of contact with each. In addition, a course of training teaches the evaluation and use of books, points out the aids to be employed in working with the selection and ordering of books, and gives practical instruction in appraising publishers and their product, and in setting up routines for selection and acquisition.

Library experience. Experience in a library is, however, very necessary for the selector. It ripens and mellows judgment. Judgment without experience produces a theorist; experience without judgment, a hide-bound conservative. Likewise, experience consummates education and training. Education without experience produces a pedant; experience without education, a Philistine. Library experience is gained through actual service, perhaps in the reference or circulation departments. Here come the contacts with readers which show what is expected of the library; here are developed the keen consciousness and feeling for the public which are essential in satisfying demand; here is demonstrated the worth of a book by the use which is made of it; here are

evolved the perspective which visions the value of a particular book to an individual reader, the attitude which recognizes the wishes of others though contrary to one's own, and the catholicity of taste which subordinates one's own likes and dislikes.

Personality

As in every occupation, the personality of a worker has a great deal to do with his success. In order to find out the traits characteristic of a book selector, the staff of the Library Curriculum Study procured through interviews with representative librarians the actions which illustrate a selector's traits.[3] After arranging these illustrative trait actions under the trait name, the staff submitted them to nearly one hundred librarians with the result that the traits have been rated in the order presented below. A comparison of these traits with those of the circulation librarian in the textbook of Miss Flexner,[4] and of the reference librarian and cataloger in the textbooks of Mr. Wyer[5] and Miss Mann,[6] is of interest and value. The traits are essentially the same with certain significant differences. The trait actions are of course the essentials which differentiate the traits in the various positions.

LIST OF PERSONALITY TRAITS OF BOOK SELECTORS

(Described in terms of trait actions)

1. Judgment
   a. Select wisely; do not spend too much money on rare or other types of books which are seldom used

[3] The procedure is described in detail by W. W. Charters in Flexner, J. M. Circulation work in public libraries. A.L.A., 1927, Chap. 13, p. 274-93. The trait actions were compiled, telescoped, and allocated by Mrs. Emily Hardesty Kenagy, assisted by the staff.

[4] Flexner, op. cit., p. 274-79.

[5] Wyer, J. I. Reference work. A.L.A., 1929, Chap. 15.

[6] Mann, Margaret. Introduction to cataloging and the classification of books. A.L.A., 1930, Apx. 2.

   b. Know when to check a printed aid thoroughly, when partially, or when for selected items only
   c. Guard against filling the library with worthless books
   d. Select for purchase at opportune times
   e. Choose agents discriminatingly
2. Literary appreciation
   a. Display good taste in selecting books
   b. Enjoy reading finely written books
   c. Compare and sift intelligently
   d. Evaluate old and new authors
3. Professional knowledge
   a. Know the best use to which printed aids can be put for your purposes
   b. Show a wide knowledge of publishers and authors and their characteristics
   c. Keep in touch with sources of book information
   d. Know the best methods of doing your work
   e. Search constantly for improvement in methods

The above three traits were rated as of major importance in a selector. The following six were considered of prime importance, but not equal to the first three:

4. Impartiality
   a. Keep your own likes in the background
   b. Show willingness to select books which you do not like
   c. Avoid selecting books for favorite classes of readers
   d. Treat all departments fairly in your selection
5. Alertness
   a. Keep alive to the interests and demands of your community
   b. Pick up from miscellaneous sources items previously searched for and not found
   c. Keep in touch with announcements of new books
6. Intelligence
   a. Think a problem through
   b. Fit books skilfully to community needs
   c. Know when to consult others
   d. Do not hold rigidly to a budget
   e. Devise short cuts in routines and service

7. Imagination
   a. Picture the readers who will use the books
   b. Anticipate demands of potential readers
   c. See the possibilities of special collections
   d. Visualize the use of books by the staff and readers
8. Interest in people
   a. Feel a genuine interest in the business, social, and intellectual activities of your community
   b. Develop a liking for people
   c. Mix with people in the community to study their interests
   d. Show a sympathetic understanding of the religious and racial tendencies of your community
9. Interest in work
   a. Enjoy your work with books
   b. Welcome new books with a lively interest in their possibilities
   c. Read widely in many fields
   d. Keep alive to your educational opportunities as selector
   e. Expend time judiciously

The following eight items were thought to be of almost uniform importance:

10. Initiative
    a. Start new lines of expansion
    b. Recognize a lack of material on a subject and the need for duplication in other subjects
    c. Establish the use of new aids
11. Cooperativeness
    a. Work with reference and circulation departments to discover community needs
    b. Call on outside experts and on other members of the staff for their opinions
    c. Bring an open mind to the committee meetings
    d. Be willing to alter your routine in emergencies
12. Mental curiosity
    a. Show a genuine interest in keeping up with current events in and outside the library
    b. Extend your reading interests
    c. Accept all opportunities to learn about new things
    d. Dig into the reasons for things

13. Resourcefulness
    a. Find satisfactory substitutes for expensive or poor material
    b. Make the most of a limited book fund
    c. Enlist the service of experts in scientific and business fields
    d. Get material from unusual sources
14. System
    a. Organize your work so as to handle details easily
    b. Devise a good system of handling and checking current aids
    c. Keep good records of material under consideration
    d. Establish an effective relation between the selection and the financial records of the library
    e. Maintain logical routines
15. Memory
    a. Know many authors and their writings: classic, standard, and current
    b. Keep in mind the books you have in the library, the subjects represented, and those that need special development
    c. Associate a publisher with the books he puts out
    d. Keep in mind items which you have previously failed to locate
16. Responsibility
    a. Accept the responsibilities of selection
    b. Initiate selection
    c. Carry on your duties without prompting
    d. Shoulder decisions about books and present no alibis
17. Accuracy
    a. Check records and bibliographies carefully
    b. Compare material accurately in reaching decisions
    c. Supply full and careful information for ordering
    d. Avoid making mistakes on order cards
    e. File cards and records correctly

A final group of seven traits were rated in the following order:

18. Forcefulness
    a. Establish and maintain intelligent policies
    b. Defend your own judgment in staff meetings

c. Show confidence in your own opinions
d. Win library readers to the selection policies of the library

19. Tact
    a. Obtain and use the opinions of staff members in such a way as to encourage their cooperation
    b. Sift recommendations from departments without causing friction
    c. Treat recommendations of readers with discretion and diplomacy
    d. Turn away book agents without offending them, handling all callers courteously
    e. Anticipate demand for a book by forwarding it speedily
    f. Keep cheerful and happy in all contacts
20. Dependability
    a. Carry through your unassigned as well as your assigned duties
    b. Fulfill requests promptly
    c. Care for detail
21. Speed
    a. Read rapidly
    b. Reach decisions in selection without loss of time
    c. Judge books quickly, learning to do it with full knowledge
    d. Check catalogs and lists expeditiously; transfer data quickly
22. Adaptability
    a. Pass quickly from one subject to another
    b. Meet easily the different problems as they arise
    c. Do not hold obstinately to a fixed point of view
    d. Fit yourself into your community
23. Health
    a. Keep physically fit
    b. Preserve your eyesight
    c. Avoid nervous strain
24. Industriousness
    a. Concentrate on what you are doing
    b. Use odd minutes to advantage
    c. Keep up your work

Improvement of Traits and Equipment

Suggestions for overcoming faults and making weak traits strong are to be found in Miss Flexner's book[7] and need not be repeated here. The ambitious student cannot fail to profit by a conscientious application of the process there described.

The selector can add to his equipment by consciously working on a line of conduct. For example, he can lay out a course of reading which has a direct bearing on one field, as American history, or in appreciation, as modern drama. He can check through a manual of a subject with an extensive bibliography and thus become acquainted with the outlines and the sources. He can widen his social contacts, extend his own influence and that of the library, and thus bring back to the library the results of his acquaintance.

Book selection is an art, not a science. It cannot follow set rules or systematic investigations. The very complexity of human nature which is served by the books selected throws all such calculations to one side. Being an art, however, there is the joy of adapting the means at one's disposal to the end in view, of applying the skill and knowledge in one's power to attain the result, of augmenting this skill and knowledge by the conscious development of traits, and of selecting the best that can be obtained for the greatest good of the largest number.

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[7] Flexner, op. cit., Chap. 13, p. 289-92.

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Questions and Projects

1. Which college courses do you think most useful for a selector to have taken? Why?
2. List traits emphasized in the various chapters of this textbook as the duties of a selector are mentioned. How does this list compare with the list of twenty-four traits?
3. Rate yourself fairly on the basis of the twenty-four traits, and secure a rating from at least one frank acquaintance who knows you rather intimately. Confer and revise the rating.
4. Set for yourself some work which will assist in raising your rating by improving a weak trait.
5. Compare and differentiate the traits of the selector and an order assistant. Explain the differences in terms of the duties of the position.
6. Perform the same task for the circulation or reference librarian and the selector; the cataloger and the order assistant.
7. Without observing the trait name, consider some trait actions mentioned, and discuss what qualities each represents or calls into play.

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